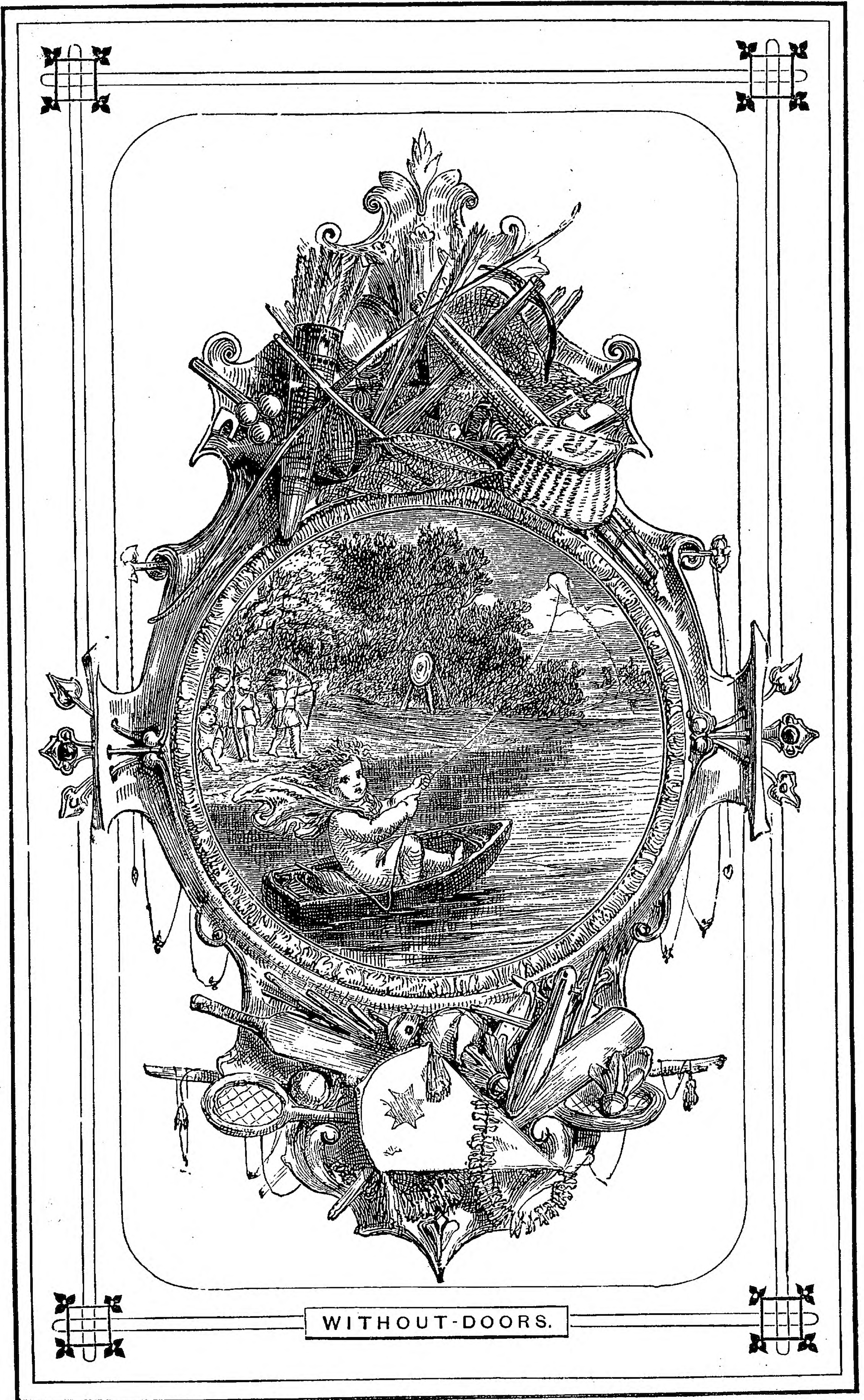

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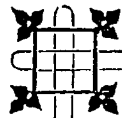
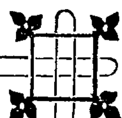
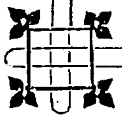



THE PLAYGROUND AND THE PARLOUR



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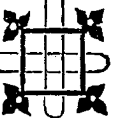

THE PLAYGROUND

AND

THE PARLOUR:

A HANDBOOK OF BOYS' GAMES, SPORTS, AND AMUSEMENTS.

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By ALFRED ELLIOTT.

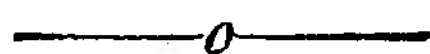
40.868

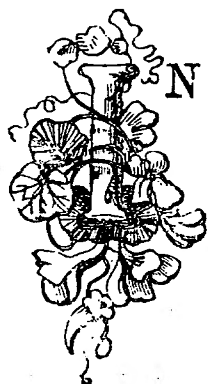
"It will be pastime passing excellent,
If it be husbanded with modesty."
SHAKSPEARE.

LONDON:
T. NELSON AND SONS, PATERNOSTER ROW;
EDINBURGH; AND NEW YORK.

1868.

PREFACE





IN the following pages I have endeavoured to present a compendium of the games and sports most popular among boys, and best adapted for their amusement in-doors and out-of-doors, during their vacations at home, or in the intervals of work at school. If the absence of some pastimes generally included in a volume of this kind should be noticed, I can only say that I have omitted those which I deemed unsuitable for the "rising generation" of to-day. There are many of these still included in boys' books, which I think should be discontinued along with the knee-buckles and powdered wigs of our grandfathers, and the farthingales and ruffs of our grandmothers. And it has been my object to omit every sport or game calculated to excite ill-feeling among the players, or introduce into their amusements the spirit of discord.

To enliven my subject, and to combine, as far as possible, instruction with recreation, I have freely introduced into these pages illustrative quotations from popular authors.

I may add, that the description of each game is original, and not servilely copied from the labours of my predecessors; and that in many subjects I have been favoured with the assistance of experienced "professors," who have zealously devoted themselves to the study of cricket, boating and swimming, tipcat and football, and other *ludi seculares.* Let me hope, therefore, that this little volume, both on the score of comprehensiveness and originality, may be cordially welcomed by the boys of Great Britain and Ireland. As, on former occasions, it has been my pride to contribute to their instruction, it is now my happiness to provide something for their amusement; and, whether in the capacity of their instructor or their *ludi magister,* I trust they will receive me with open hands and kindly hearts.

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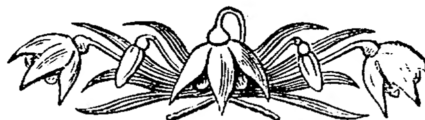
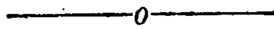


Part First.—Out-of-Doors.



SECTION I.—IN THE COUNTRY.

INTRODUCTION.

HERE are certain ancient rural pastimes which have been familiar to English youth from time immemorial, and which, we are assured, will never die out, as long as English youth retain their pluck—their hearty relish for deeds of daring, and their keen enjoyment of the sights and sounds of country life. Who does not love blackberrying, with all its concomitant advantages of leaping over water-courses and plunging into thick hedges? And nutting? Oh, the delights of nutting! The rustle of the many-coloured leaves, the spring of the soft elastic sward, the rapid climbing of gnarled oaks, and the free and easy swing upon pendulous boughs, are pleasures not to be lightly appreciated by healthy happy boyhood. Then, what can be more delightful than angling for good fat carp, or lazy pikes, or the quick-darting roach, to say nothing of the minor joy of catching minnows?

On a hot summer day how keen the delight of springing from the sweet grassy bank of the limpid river into its cool waters, or disporting in some bright shallow, or leaf-shaded pool? A country life is full of change and variety, and every season brings its traditional observances as well as its appropriate labours; the "veast," the harvest-home, sheep-shearing, boating, sowing the seed, ploughing, and harrowing, and, above all, haymaking, which we take to be the "summum bonum" of rural enjoyments. It affords, too, a constant supply of mental food; for every leaf has its peculiar interest, every bird its differences of habitat and mode of living, every insect its wonderful adaptation to the place it fills and the part it plays in Animated Nature. Not a meadow, not a stream, but furnishes a constant source of study as well as of recreation. It is something to watch the gyrations of the swallows as they flit in and about the leafy old elms; or to wend in search of whispering reeds and wildling blossoms; of rabbits burrowing in wild sand-hills; or sparrows chirping among the dense ivy of mouldering walls. And then the rooks—the knowing impudent rooks! I sometimes think that they are governed upon military principles, and have their commander-in-chief, and adjutants, and non-commissioned officers like an army of bipeds; for I have seen them move through the air with true soldierly precision,—an advanced guard thrown out to reconnoitre, and a detachment evidently meant to protect their rear. Mr. Waterton, the naturalist, describes with his usual force and accuracy one of their most curious movements:—"Sometimes," he says, "these birds

perform an evolution, which is, in this part of the country, usually called the *shooting of the rooks*. Farmers tell you that this shooting portends a coming wind. He who pays attention to the flight of birds has, no doubt, observed this downward movement. When rooks have risen to an immense height in the air, so that, in appearance, they are scarcely larger than the lark, they suddenly descend to the ground, or to the tops of trees exactly under them. To effect this, they come headlong down, on pinion a little raised, but not expanded, in a zig-zag direction (presenting alternately their back and breast to you), through the resisting air, which causes a noise similar to that of a rushing wind. This is a magnificent and beautiful sight to the eye of an ornithologist. It is idle for a moment to suppose that it portends wind. It is merely the ordinary descent of the birds to an inviting spot beneath them, where, in general, some of their associates are already assembled, or where there is food to be procured."

Yes; you may have more of Natural History in your month's holiday in the country, than in many months of in-door study. Not that the latter is to be neglected, but that what you acquire from books you should put to the test of actual observation, and increase your store of knowledge by carefully perusing the eloquent pages of the ever open Book of Nature. It is from Nature that the heart learns to look up to Nature's God; and all its wonders, all its marvellous operations, its bloom, and beauty, and music, if rightly studied, can but increase your reverence for, and your love of, the Almighty Creator. I often think of that

fine passage of Izaak Walton's in which he praises the sweet songs of the birds :—"I will not pass by," he says, "those little nimble musicians of the air that warble forth their curious ditties, with which Nature has furnished them, to the shame of art. As first the lark, when she means to rejoice, to cheer herself and those that hear her, she then quits the earth, and sings as she ascends higher into the air, and having ended her heavenly appointment, grows then mute and sad to think she must descend to the dull earth, which she would not touch but for necessity. How do the blackbird and thrassel, with their melodious voices, bid welcome to the cheerful spring, and in their fixed mouths warble forth such ditties as no art or instrument can reach to? Nay, the smaller birds also do the like in their particular seasons, as, namely, the laverock, the titlark, the little linnet, and the honest robin, that loves mankind both alive and dead. But the nightingale, another of my airy creatures, breathes such sweet, loud music out of her little instrumental throat, that it might make mankind think miracles are not ceased. He that at midnight, when the very labourer sleeps securely, should hear, as I have very often, the clear airs, the sweet descants, the natural rising and falling, the doubling and redoubling of her voice, might well be lifted above earth, and say :—'Lord, what music hast thou provided for the saints in heaven, when thou affordest bad men such music on earth!'"

It is in a similar spirit that every honest, truthful English boy should study the phenomena of Nature,—ever grateful for the countless blessings which on every side assail his ear

and eye; and he who is thus mindful of his duty towards his God, will not be less mindful of his duties towards his fellows. These duties are not less urgent or less impressive in his hours of recreation. Play, like work, has its responsibilities; and the English youth who desires hereafter to live like an Englishman, a gentleman, and a Christian, will learn to practise in his boyish games the manly virtues of self-reliance, self-respect, courtesy towards his comrades, truthfulness, and generosity. The boy who is a bully will, as a man, be a coward. The boy who "sneaks," and cringes, and lies, and nourishes the mean vices of envy and false-speaking, will also lie and cringe and slander when a man, until he sinks beneath the scorn and just indignation of every honest heart. Practise in the play-ground the virtues which will stand you in good stead in your after life; and never suffer any outward influence to turn you aside from the path of truth and the road of duty,—

> "They are slaves who will not choose
> Hatred, scoffing, and abuse,
> Rather than in silence shrink
> From the truth they needs must think;
> They are slaves who dare not be
> In the right with two or three."
>
> LOWELL.

1.—BLACKBERRYING, NUTTING, &c.

BLACKBERRYING is an excellent pastime; it affords at once recreation, exercise, instruction, and profit. A country walk is always most beneficial when it has an *object*. It is not enough to exercise the limbs; the mind, also, requires refreshment and diversion; and a mere dull ramble, undertaken simply because there is a supposed necessity for a certain amount of daily exercise, does no good to the mental or physical energies of the rambler. Make up your mind, therefore, my boys, for a blackberrying expedition,—not to satisfy your own appetites only, but to collect a sufficient quantity of the wholesome fruit for home-consumption. Blackberry jam, let me tell you, is succulent and delectable; and a pudding of blackberries and apples has made many a young mouth "water." Of course, the best blackberries will be found in quiet green nooks, where they hang upon the hedge-rows like clusters of luscious grapes. There the

sun warms them into ripeness, and the dew drapes them in a fresh and delicate bloom. The best are generally found on the summit of the hedge-rows, or sprinkling a patch of prickly furze with their shining cones—in tranquil green lanes, or the angles of untrodden commons—or in the leafy hollows of a pleasant wood. Thus, blackberry-hunting will bring you acquainted with many delightful localities—with "bits" of the picturesque worthy of a place in your sketch-book—with "sunny spots of greenery" which a poet would love to celebrate:—

> "Blest silent groves! O may ye be
> For ever mirth's best nursery!
> May pure contents
> For ever pitch their tents
> Upon these downs, these meads, these rocks, these mountains,
> And peace still slumber by these purling fountains."
>
> SIR WALTER RALEIGH.

For a glorious autumn sport, too, commend us to NUTTING. All the weapons you require in your warfare against the hazel are a couple of long hooked sticks to enable you to reach the topmost boughs; for it is full in the eye of the sun grow the ripest and largest nuts, and what a noble booty you may then secure! The brown shells enclose such deliciously white kernels; you perceive at once that they are fit food for Titania and Oberon, fit decoration for their elfin banquets! ELDERBERRYING is also an admirable pastime; not that you can eat elderberries as you can blackberries, but they make an excellent homely wine, which, delicately flavoured with sugar and spice, and drunk while hot, is a liquor by no means to be despised!

If you live by a suitable spot, you will hardly fail

"To strip the brook with mantling cresses spread;"

that is, if the said brook should not be private property; and CRABBING is an amusement which country boys pursue with much avidity; though crab-apples do not afford a satisfactory repast; and the juice is so bitter that hardly any amount of sugar will sweeten it. We favour, however, all these rural pastimes, because they tend to promote the health and manliness both of your body and your mind, and bring you into close association with the wonders and beauties of God's handiwork, which we take to be the best part of an English boy's education. You have, too, in these occupations, to brave danger and conquer difficulties; to rely upon yourself; to deal courteously and generously with your fellows; and to shake off habits of lethargy, indolence, and timidity. In-door work will help to make the scholar, and out-of-door sport will help to make the man.

2.—FOOT-BALL.

"Kicking, with many a flying bound,
The foot-ball o'er the frozen ground."

This is a pastime best indulged in during the winter months, and more suitable for the meadow, heath, or common, than the playground. Two sides are chosen, as equal as may be in point of numbers, skill, and strength; and two *goals*, or boundaries, are marked out, at the distance of a hundred yards. The game commences in the mid space between the two hostile camps, and the object of each party

is to kick back the ball into the goal of the other party. The side over whose goal the ball is first kicked loses. The ball is usually of the size of a boy's head, and made of vulcanized India-rubber or stout leather.

The game requires to be played with good temper, and without violence. A good player must have a quick eye and a stout heart; and the leader of the side should always be one who has considerable influence over his companions, or the pastime may be converted into an angry strife.

The "Old Boy" (Mr. T. Hughes), to whom "young boys" are indebted for that admirable book, "Tom Brown's School Days," describes with much vigour a foot-ball game as played at Rugby. We shall have to condense his spirited account :—

"Tom Brown [a new comer at Rugby] followed East across the level ground till they came to a sort of gigantic gallows of two poles eighteen feet high, fixed upright in the

ground some fourteen feet apart, with a cross bar running from one to the other at the height of ten feet or thereabouts.

"'This is one of the goals,' said East, 'and you see the other, across there, right opposite under the Doctor's wall. Well, the match is for the best of three goals; whichever side kicks two goals wins: and it won't do, you see, just to kick the ball through these posts, it must go over the cross bar; any height 'll do, so long as it's between the posts. You'll have to stay in goal to touch the ball when it rolls behind the posts, because if the other side touch it they have a try at goal. Then we fellows in quarters, we play just about in front of goal here, and have to turn the ball and kick it back before the big fellows on the other side can follow it up. And in front of us all the big fellows play, and that's where the scrummages are mostly.'

"Tom's respect increased as he struggled to make out his friend's technicalities, and the other set to work to explain the mysteries 'off your side,' 'drop kicks,' 'punts,' 'places,' and the other intricacies of the great science of foot-ball.

"'But how do you keep the ball between the goals?' said he; 'I can't see why it mightn't go right down to the chapel.'

"'Why, that's out of play,' answered East. 'You see this gravel walk running down all along this side of the playing-ground, and the line of elms opposite on the other. Well, they're the bounds. As soon as the ball gets past them, it's *in touch*, and out of play. And whoever first touches it, has to knock it straight out amongst the players up, who make two lines with a space between them, every

fellow going on his own side. Ain't there just fine scrummages then!' "

The two parties in the Rugby match are, respectively, the School-house boys and the School boys. "That little band on the left, consisting of from fifteen to twenty boys, Tom amongst them, who are making for the goal under the School-house wall, are the School-house boys who are not to play up, and have to stay in goal. The larger body moving to the island goal, are the School boys in a like predicament. The great mass in the middle are the players up, both sides mingled together; they are hanging their jackets, and all who mean real work, their hats, waistcoats, neck-handkerchiefs, and braces, on the railings round the small trees; and there they go by twos and threes up to their respective grounds.

"And now look, there is a slight move forward of the School-house wings; a shout of 'Are you ready?' and loud affirmative reply. Old Brooke (the captain of the School-house) takes half a dozen quick steps, and away goes the ball spinning towards the School goal; seventy yards before it touches ground, and at no point above twelve or fifteen feet high, a model kick-off; and the School-house cheer and rush on; the ball is returned, and they meet it and drive it back amongst the masses of the School already in motion. Then the two sides close, and you can see nothing for minutes but a swaying crowd of boys, at one point violently agitated. That is where the ball is, and there are the keen players to be met, and the glory and the hard knocks to be got: you hear the dull thud thud of the ball, and the shouts

of 'Off your side,' 'Down with him,' 'Put him over,' 'Bravo.' This is what we call a scrummage, gentlemen, and the first scrummage in a School-house match was no joke in the consulship of Plancus.

"But see! it has broken; the ball is driven out on the School-house side, and a rush of the School carries it past the School-house players up. 'Look out in quarters,' Brooke's and twenty other voices ring out. No need to call though, the School-house captain of quarters has caught it on the bound, dodges the foremost School boys, who are heading the rush, and sends it back with a good drop-kick well into the enemy's country. And then follows rush upon rush, and scrummage upon scrummage, the ball now driven through into the School-house quarters, and now into the School goal; for the School-house have not lost the advantage which the kick off and a slight wind gave them at the outset, and are slightly 'penning' their adversaries. . . . .

"The ball has just fallen again where the two sides are thickest, and they close rapidly around it in a scrummage; it must be driven through now by force or skill, till it flies out on one side or the other. Look how differently the boys face it! Here come two of the bull-dogs, bursting through the outsiders; in they go, straight to the heart of the scrummage, bent on driving that ball out on the opposite side. That is what they mean to do. My sons! my sons! you are too hot; you have gone past the ball, and must struggle now right through the scrummage, and get round and back again to your own side, before you can be of any further use. Here comes young Brooke; he goes in as

straight as you, but keeps his head, and backs and bends, holding himself still behind the ball, and driving it furiously when he gets the chance. Take a leaf out of his book, you young chargers.

"Three-quarters of an hour are gone; first winds are failing, and weight and numbers beginning to tell. Yard by yard the School-house have been driven back, contesting every inch of ground. The bull-dogs are the colour of mother earth from shoulder to ancle, except young Brooke, who has a marvellous knack of keeping his legs. The School-house are being penned in their turn, and now the ball is behind their goal. We get a minute's time before old Brooke kicks out. Away goes the ball, and the bull-dogs after it, and in another minute there is shout of 'In touch,' 'Our ball.' Now's your time, old Brooke, while your men are still fresh. He stands with the ball in his hand, while the two sides form in deep lines opposite one another: he must strike it straight out between them. The lines are thickest close to him, but young Brooke and two or three of his men are shifting up further, where the opposite line is weak. Old Brooke strikes it out straight and strong, and it falls opposite his brother. Hurrah! that rush has taken it right through the School line, far into their quarters, and young Brooke and the bull-dogs are close upon it. The School leaders rush back shouting, 'Look out in goal,' and strain every nerve to catch him, but they are after the fleetest foot in Rugby. There they go straight for the School goal-posts, quarters scattering before them. One after another the bull-dogs go down, but young Brooke holds on. 'He is

down.' No! a long stagger, but the danger is past; that was the shock of Crew, the most dangerous of dodgers. And now he is close to the School goal, the ball not three yards before him. There is a hurried rush of the School fags to the spot, but no one throws himself on the ball, the only chance, and young Brooke has touched it right under the School goal-posts.

"The School leaders come up furious, and administer toco to the wretched fags nearest at hand; they may well be angry, for it is all Lombard Street to a China orange, that the School-house kick a goal with the ball touched in such a good place. Old Brooke of course will kick it out, but who shall catch and place it? Call 'Crab' Jones. Here he comes, sauntering along with a straw in his mouth, the queerest, coolest fish in Rugby: if he were tumbled into the moon this minute, he would just pick himself up without taking his hands out of his pocket, or turning a hair. But it is a moment when the boldest charger's heart beats quick. Old Brooke stands with the ball under his arm, motioning the School back; he will not kick out till they are all in goal, behind the posts; they are all edging forwards, inch by inch, to get nearer for the rush at Crab Jones, who stands there in front of Old Brooke. If they can reach and destroy him before he catches, the danger is over; and with one and the same rush they will carry it right away to the School-house goal. Fond hope! It is kicked out and caught beautifully. Crab strikes his heel into the ground, to mark the spot where the ball was caught, beyond which the School line may not advance; but there they stand, five deep, ready

to rush the moment the ball touches the ground. Take plenty of room! don't give the rush a chance of reaching you! place it true and steady! Trust Crab Jones—he has made a small hole with his heel for the ball to lie on, by which he is resting on one knee, with his eye on old Brooke. 'Now!' Crab places the ball at the word, old Brooke kicks, and it rises slowly and truly as the School rush forward.

"Then a moment's pause, while both sides look up at the spinning ball. There it flies, straight between the two posts, some five feet above the cross-bar, an unquestioned goal; and a shout of real genuine joy rings out from the school-house players up, and a faint echo of it comes over the close from the goal-keepers. A goal in the first hour—such a thing hasn't been done in the school-house match this five years." And this is the way in which foot-ball is played at Rugby.

The laws of the game, as played in the field at Eton College, may be of service to our readers. They run as follows:—

1. The game lasts an hour, and is commenced by a "bully" in the middle of the field.

2. At the expiration of half the time "goals" must be changed, and a "bully" formed in the middle of the field.

3. Two umpires must be chosen, one by each party; their position is to be at the "goals" of their respective parties.

4. The goal-sticks are to be seven feet out of the ground, and the space between them eleven feet; a "goal" is gained when the ball is kicked between them, provided it be not above them.

5. A "rouge" is obtained by the player who first touches the ball after it has been kicked behind, or on the line of the goal-sticks of the opposite side, provided the kicker has been "bullied" by one or more of the opposite party in the act of kicking.

6. As the act of "bullying" cannot be defined by any fixed rule, the umpires must exercise their judgment on this point.

7. If the umpire is unable to give a decision, a "bully" shall be formed one yard in front of the line, in a straight line with the spot where the ball was touched.

8. If a player kicks the ball behind, or on the line of the goal-sticks of the opposite party, without being "bullied," or should the ball be first touched by one of the defending party, no "rouge" is obtained, and the ball must be placed on a line with the goal-sticks, and "kicked off" by one of that party.

9. When a "rouge" has been obtained, the ball must be placed by the umpire one yard from the centre of the goal-sticks at the end at which it was obtained.

10. No player on either side may move the ball until the player who "runs in" has touched the ball.

11. No player who is behind the line of the goal-sticks, before the ball be kicked behind, may touch it in any way, either to prevent or obtain a "rouge."

12. Should the ball have been behind the goal-sticks, and be kicked before them again without being touched, any player may touch it and claim a "rouge."

13. If a "rouge" be already obtained before the time for leaving off expires, and the time expires before the "rouge" is finished, it must be played out, until either a "goal" be obtained or the ball be kicked outside the side-sticks, or behind the line of the goal-sticks.

14. The above rule applies also to all "bullies" which have commenced, or "kicks off" which have taken place before the expiration of the hour.

15. Should a player fall on the ball, or crawl on his hands and knees with the ball between his legs, the umpire must, if possible, force him to rise, or break the "bully" or "rouge."

16. Hands may only be used to stop the ball, or to touch it when behind. The ball may not be caught, carried, thrown, or struck by the hand.

17. No player may hit with the hands or arms, or use them in any way to push or hold one of the opposite party.

18. No player may kick the ball behind the goal-sticks of his own

party. Should this be done, and one of the opposite party touch the ball, a "rouge" is obtained.

19. A player is considered to be "sneaking" when only three, or less than three, of the opposite party are before him, and the ball behind him, and in such case he may not kick the ball.

20. If a player stand apart from the rest of the "bully," even if three or less than three of the opposite side be before him, he is "cornering," and may not kick the ball; if he does, the opposite side may claim a "bully" on the spot whence the ball was unfairly kicked, neither shall any "goal" or "rouge" which is obtained by the player so "cornering" count at the discretion of the umpire.

21. On the violation of Rules 15, 16, 17, or 18, the opposite party may require a "bully" to be formed on the spot whence the ball was unfairly removed, or where a player of their side was unlawfully prevented from stopping or kicking the ball.

22. The ball is considered "dead" when outside, or on a line with the side-sticks, and may not be kicked.

23. When the ball is dead a "bully" must be formed opposite to the spot where it stopped.

24. Should the ball rebound off a bystander, or any other object, outside the line of the side-sticks, it may be kicked immediately on coming in.

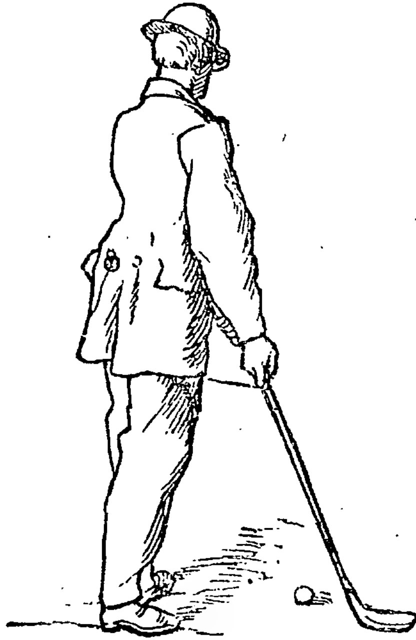
25. If a player be not present at the beginning of a match, or be hurt, or otherwise prevented from going on, no substitute may take his place, but the match must proceed without him.

26. A "goal" outweighs any number of "rouges;" should no "goals," or an equal number, be obtained, the match is decided by "rouges."

3.—GOLF.

This famous Scotch game (pronounced *goff*) is essentially a rural pastime, and may be played on any piece of open, grassy ground, or on a pool which has frozen sufficiently to bear the players' weight.

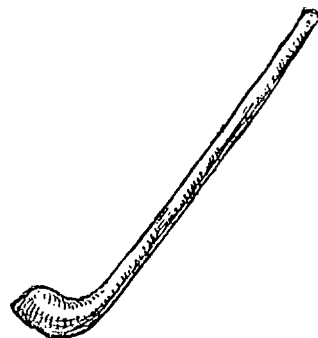
The implements of the game are: the ball, which is about an inch and a half in diameter, and made of thick prepared hide, stuffed, almost as hard as stone, with feathers; and a set of clubs or golfs. These are formed of wood, with straight handles, generally about four and a half feet long, to which is firmly bound a flattish curved end, faced with horn and loaded with lead, so as to give force to the blow. The upper part of the handle is bound round with a strip of cloth, that the hand may grip it the more easily. Professed players use three or four golfs, carried by an attendant called a *caddie*, and each of these has a different shaped head.



The game is thus played: There are two or four players matched against one another. At the end of the piece of ground selected for the game are made five holes at irregular distances, and the player who drives the ball into these in the fewest strokes gains the victory. When there are four players they pair and form sides, two players having a ball between them, which they strike alternately. The ball must not be touched with the hand unless it is in a position where it is impossible to aim a blow at it, or when it is taken from one of the holes. When starting it from a hole it may be placed on a little elevation of mud or turf, to allow of a good stroke at it, this is called *teeing*.

4.—HURLING

is a popular Irish sport, and the good people of the West pursue it with an astonishing degree of avidity. The *hurley* is a kind of bat, flattened on both sides, and broad and curved at the lower end.



The players choose sides, and then stand facing each other, with their hurleys crossed, to watch for the throwing up of the ball. Each side has its own goal or boundary, marked out at opposite extremities of the playing-ground, sometimes half a mile apart. At each goal two experienced players are stationed to stop and drive back the ball if it approach too near.

The leaders having taken their places in the centre, a person is chosen to throw up the ball, which is done as straight as possible. As it descends every one stands with hurley aloft to strike at it, and if possible urge it towards the opponent's goal, where the goal-keepers stand to receive it.

"Hurling" in Cornwall is practised somewhat differently. The hurleys or bats are used, and the goals are often placed three or four miles apart, so that the hurlers have ditches to leap, fences to cross, and thickets to break through. The ball is thrown up, and the person who catches it endeavours to carry it through his adversaries' goal, but as his opponent is on the watch to wrest it from him, the task is by no means an easy one. The holder of the ball may strive to keep off his antagonist by "batting,"—that is, by throwing out his clenched

fist against his chest. Only one man may oppose another at once, and the holder of the ball may not throw it to any of his own side who stand nearer to the goal than himself.

This favourite Cornish game has given rise to a curious Cornish tradition. Near St. Cher, in Cornwall, are the remains of three large Druidical circles of stones, which the common people name the *Hurlers;* and declare that they were *once men* who, amusing themselves with "hurling" on the Sabbath, were transformed into granite. Hals, a quaint old Cornish writer, wisely remarks upon this legend, "Did but the ball which these hurlers used when flesh and blood appear directly over them, immovably pendent in the air one might be apt to credit some little of the tale; but as the case is, I can scarcely help thinking but the present stones were always stones, and will to the world's end continue so, unless people will be at the pains to pulverize them.

5.—HOCKEY.

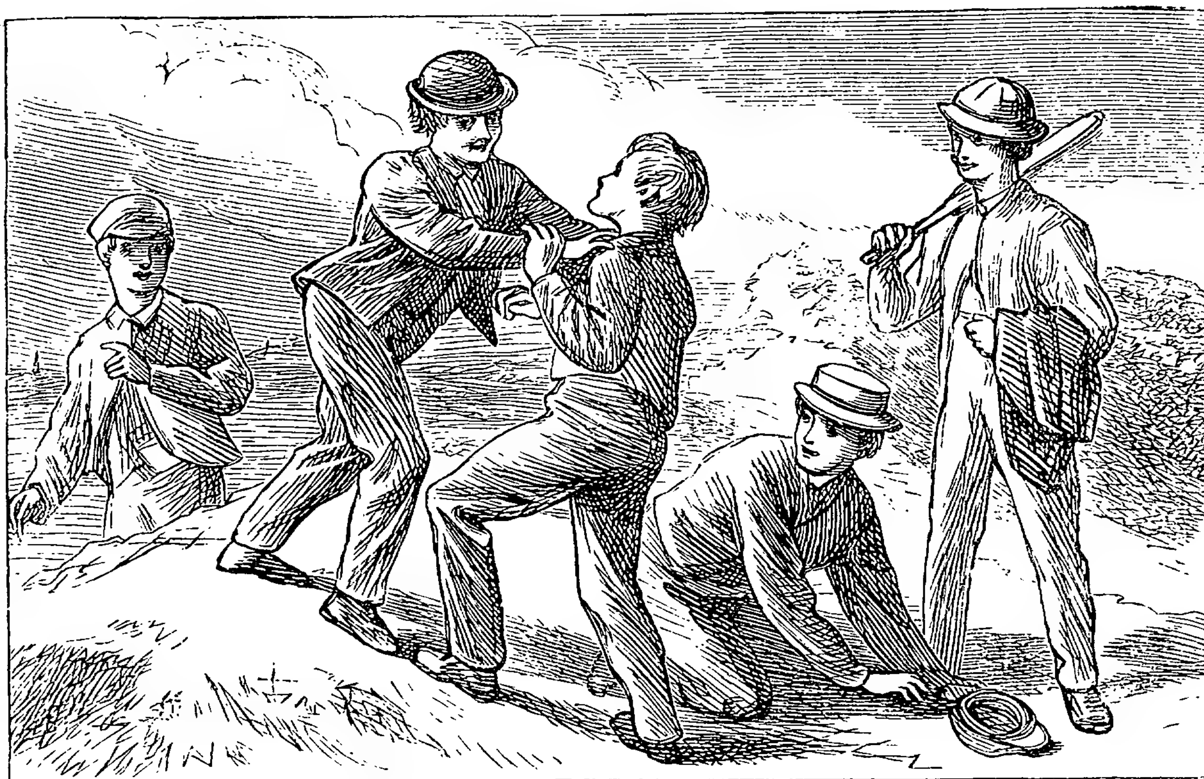
The hockey stick has a straight handle, with a crooked stick at the lower extremity. The ball is of wood or stout hard leather.

Two goals are marked off at about 500 yards apart, and each is shown by a few distinctive flags, or even poles. The two best players now select "sides," and toss for the first strike at the hockey ball. The sides then draw up facing each other, the ball is put down at about 160 yards from the striker's own goal, he cries "Play," and impels it towards his adversaries' boundary, who, in their turn, endeavour to

drive it back, and carry the war into the enemy's camp. The side loses whose goal is first penetrated by the ball.

6.—KING OF THE CASTLE.

A player who has confidence, or presumption enough, climbs to the top of a little hillock, or a mound of stones, or



any other elevated position, and then glorifies himself and insults his comrades by declaring—

"I'm the King of the Castle,
And you're a dirty rascal."

Such a calumny naturally fires the blood of every true British lad, and an immediate rush up the ascent is made to pull down from his post of honour the insolent pretender. Whoever succeeds takes his place, and his head turning giddy (we presume) with success, commences in like manner to depreciate his fellows.

7.—FOLLOW MY LEADER.

This is a glorious rural game if the "leader" be a boy of good wind, fleet foot, and daring soul. All the other players, or would-be players, range themselves in single file behind him, and follow him without pause or hesitation wherever he may lead them—over ditches, and gates, and fences; through prickly hedges, or up the steepest hills. Whoever fails to imitate a single movement of the leader must ignominiously take his place in the rear of the whole file. For it is the principle of the game that he must be obeyed without question, and followed

> "Over hill, over dale,
> Through bush, through briar,
> Over park, over pale,
> Through flood, through fire."

8.—SINGLING

may be called an "out-of-doors blindman's buff," and was wont to be in great vogue at village feasts and country fairs. The present writer has often seen it played by Devonshire villagers on a summer's eve, as the sun went down behind the purple hills in glory. A space of turf or sward is enclosed within ropes and given up to the players, who are generally ten or twelve in number. One of these is intrusted with a small bell, which it is his business to ring incessantly until the game is played out, and, meanwhile, to elude as best he can the grasp of his nimble but *blindfolded* comrades. As he must not go beyond the rope the task is sometimes a difficult one, and demands the exercise of all his strength and agility.

SECTION II.—IN THE PLAYGROUND.

> "Nor lacked his calmer hours device or toy
> To banish listlessness and irksome care;
> He would have taught you how you might employ
> Yourself; and many did to him repair,—
> And, certes, not in vain; he had inventions rare."
>
> WORDSWORTH.

1.—TOUCH.

THIS well-known game can be played by any number. A player offers himself as "Touch" or "He," or else is counted "out," when it becomes his object to relieve himself of his responsibilities by "touching" one of his comrades as they seek to escape from him. When he has succeeded, he cries, "Feign double touch!" which means that the person he has touched must not touch *him* until he has been in pursuit of some other player.

Touch Wood, Touch Iron, and *Cross Touch* are all variations of this game. The fugitives pursued by "Touch" are safe if they can touch either *wood* or *iron* (as the case may be) before he touches *them;* it being his endeavour to touch the players as they run from one piece of wood, or iron, to another piece.

In *Cross Touch* the "Touch" runs after one particular person until his path is *crossed* by another player, whom he must then pursue; and if the second player should in like manner be assisted by a comrade, "Touch" must go in quest of *him*, and so continue, until he succeeds in catching some unfortunate wight.

2.—"WIDDY, WIDDY, WAY-COCK WARNING!"

The meaning of these mysterious words we confess ourselves unable to decipher, unless the "way-cock warning" be corrupted from the old saying, "Ware hawk," which was equivalent to "Look out for yourself!" That some such interpretation is probably correct would appear from the nature of the game in which these singular cryptological words are used.

Draw a line parallel to a wall, at half a dozen feet from it; and within this space thus marked off, station the "He," with his hands clasped together. He then cries, "Widdy, widdy, way-cock warning!" leaps over his boundary, and, still with clasped hands, endeavours to overtake and touch one of his fugitive comrades. If he succeeds, both return to the goal as fast as they can run; because any out-player who may catch one of them (if they have let go their hands) can demand to be carried home "pick-a-back," in just and

exultant triumph. The two having reached the goal securely, join hands, awake again the warning cry, and endeavour to touch one or two other players, when all return home, link hands, and once more sally forth,—continuing the game until every out-player is caught. The last person caught becomes the new "Widdy." We may add that the out-players are licensed to get in the rear of the hand-in-hand "Widdies," and break through their line, *if they can*, in which case the "Widdies" must scamper home with all possible speed. The first "Widdy" is usually allowed to join the out-players when four have been caught.

There is another version of this game, in which the "Widdy" gives place to the "Cock," and the out-players are called "Chickens." The cry is,—

> "Warning once, warning twice, a bushel of wheat, and a bushel of rye.
> When the Cock crows, out jump I."

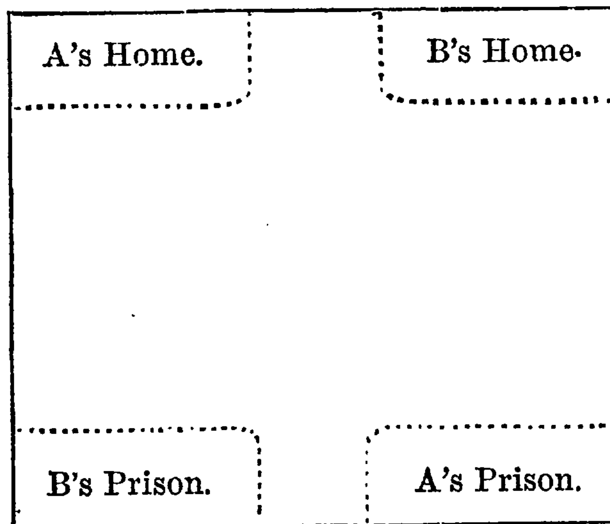
3.—PRISONER'S BASE, OR PRISON BARS, OR "CHEVY."

Of all school games we remember that this, in our Academy, was the favourite; and an excellent one it is, bringing into play every muscle, and, to a certain extent, calling forth the intelligence and judgment of the players.

Two "captains" are chosen—either by unanimous consent, or else by lot—and each captain then selects, alternately, a player, until both "sides" are complete. As a rule, no side should number more than seven or eight members.

The next step is to mark out the *homes* and *prisons*. The homes of both sides are parallel, with a space of about

twenty feet between them. The prisons are placed opposite, at about fifty feet distant; one party's *prison* being in a line with the other party's *home*. Thus:—



Having completed these arrangements, the Captains draw lots to commence the game. Captain A wins, and thereupon sends out one of his worst players, who has to run as far as the prison, and then return. When half way, he calls out "Chevy," at which signal Captain B sends out one of *his* men to overtake and touch him before he regains his home. If B's man is successful, *he* is allowed to return to his ranks without impediment, while unfortunate A goes to A's prison. There he must abide until released by one of his own party, and, of course, it becomes the object of Captain B and his men to prevent such a release being effected. If the prisoners increase in number, by the way, it is only necessary that *one* of them should remain in "prison." The others may stretch beyond it, holding each other by the hand, to render their rescuer's run as short as possible. Only one prisoner can be released at a time. Meanwhile, the Captains watch every movement closely; and, at an

emergency, make a daring rush to release a member of their own party, or capture one of the enemy's; occupying the attention of their opponents by feints and manœuvres, while some quiet little scout slips away unnoticed, and clears the prison of its occupants. The victory remains with those who make all their opponents prisoners; or it may be won by "crowning the base," that is, by one of A's men occupying B's home during the absence of B and his party. Wherefore, a wise captain will always have one at least of his "rank and file" at home.

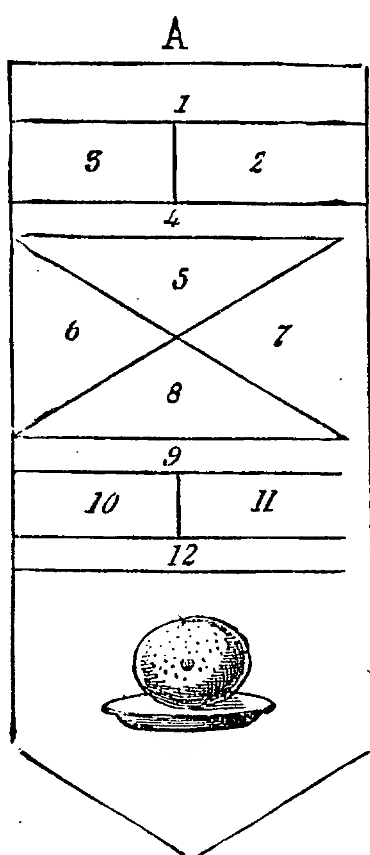
4.—KING CÆSAR, OR "RUSHING BASES."

Two bases having been marked out, one at each end of the playground, they are occupied by all the players, save one, who is either chosen by lot or "counted out." This person, who is styled "the King," stands midway between the bases, and seeks to catch the others as they rush from side to side. If he succeeds in grappling one of them, he pats him on the head, saying, "I crown thee King Cæsar," and the two kings then direct their efforts against the other trespassers. When the King Cæsars are more in number than the players remaining in the bases, they may enter the bases, drag out their occupants, and forcibly crown them. It must be borne in mind that any player who puts his feet outside a base, is compelled to run across to the other.

5.—HOP-SCOTCH.

This popular game is played in the following manner:—On a level piece of ground a figure is drawn with chalk,

which consists of twelve compartments, each numbered, and of one compartment at the further end, enlivened by a pictorial representation of a plum-pudding. Now, the player has to hop on one foot, and kick with the other an oyster-shell, or fragment of slate or tile, through the different compartments, without dropping the lifted foot.

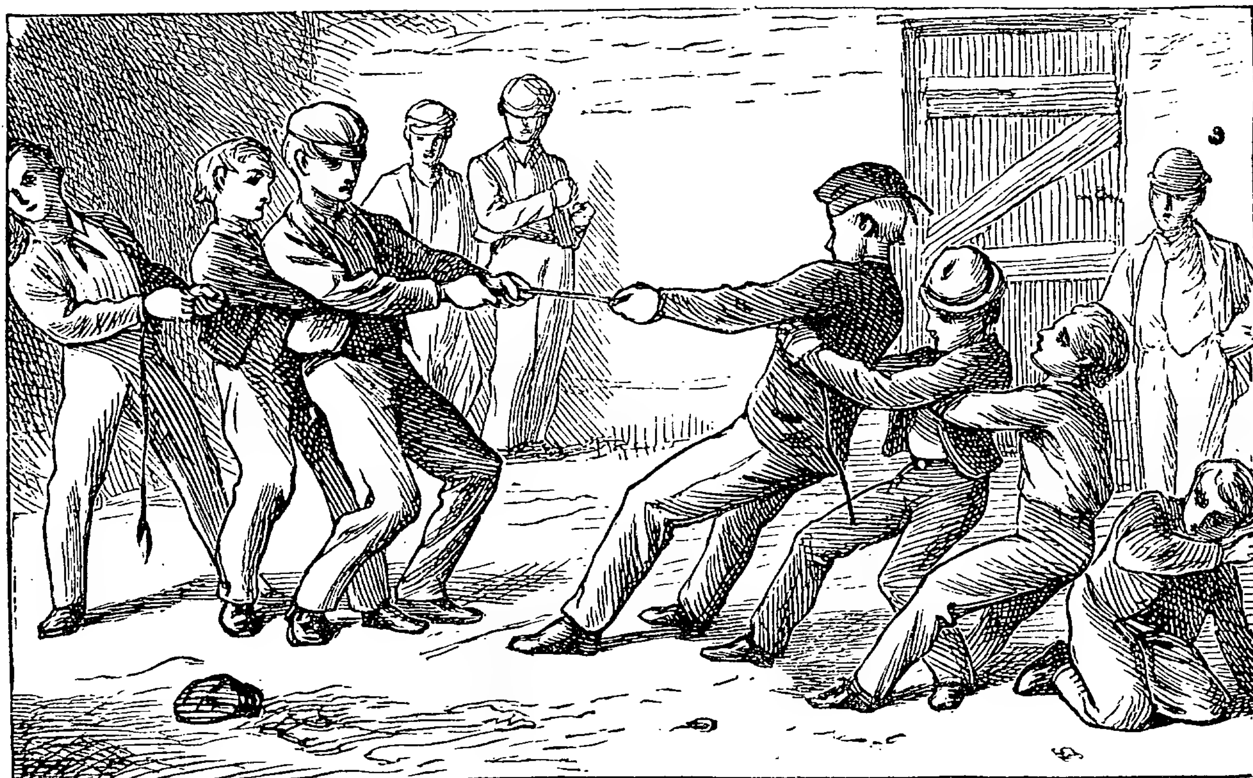


In beginning the game, the players take their stand at the point marked A, and "quoit" or "pink" for innings. Whoso pitches his shell nearest to the plum-pudding's centre "goes in first."

The winner then throws his shell into No. 1, hops into that compartment, and kicks it back to A. Next, he casts it into No. 2, hops into that space, and kicks it back into No. 1. Then, from No. 3 to No. 2, from No. 2 to No. 1, and out. Flinging it into No. 4, he now kicks it from thence to 3, from 3 to 2, from 2 to 1, and out; and so proceeds until he comes to No. 7, when he may rest himself, by standing with one foot in 7 and the other in 6, but he must resume hopping before he kicks his shell back to A. Now he goes from 8 to 7, and 9 to 8, and 10 to 9, and 11 to 10, as before, until he reaches "plum-pudding," and again reposes. Then, placing his shell on the plum in the centre, he stands on one foot, and kicks it back (with all his force, you may be sure) to A.

If the player flings his shell into the wrong compartment, or if it rests on one of the chalked lines,—either when he has

striven to cast it into a space, or when kicking it out,—he loses his innings; and he also loses them if he puts his feet in any other compartment than No. 7, if he rests his foot on a line, or kicks his shell over the borders.



6.—FRENCH AND ENGLISH.

"When Greek meets Greek, then comes the tug of war."—LEE.

Our quotation is the more appropriate because a similar pastime existed among the Greeks; but, we doubt not, among many other nations was this game of strength essayed. It is played by two parties, who should be as nearly as possible equal in *numbers* and *weight.* One party then take hold of a long rope, whose "other end" is grappled by the other party; and each then endeavours to drag its opponent across a line, chalked or otherwise marked on the ground. Those pulled over lose the game. Of course, much fun may be derived from this somewhat boisterous sport, if each party has a good leader. For instance, at a given signal, agreed

upon between the leader and his men, the rope may be suddenly slackened, when the opposite party will mostly "come down with a run," and easily be made prisoners. But in all games of this description, boys should remember two chief admonitions: "Keep your temper," and, "Be gentle with the Weak." These cautions are specially needful in the lively sport of—

7.—BASTE THE BEAR.

Lots are drawn to determine who shall first be Master Bruin, and Bruin is allowed to choose his own Keeper. He then kneels upon the ground, and suffers himself to be held by his keeper with a rope about four feet long. The other players tie knots in their handkerchiefs, and "baste" or strike the bear—the keeper, without letting go his rope, endeavouring to touch one of them, and the suffering bear

also seeking to catch firm hold of any adventurous leg that comes within his reach. The player touched or caught becomes, in his turn, Master Bruin.

8.—FOX.

Those instruments of juvenile torture, knotted handkerchiefs, are also brought into requisition in the game of "Fox." A small base, called "the den," is marked out, and a Fox selected from among the players to occupy it. Fox then calls out, "Twice five are ten;" an arithmetical truism which provokes from the out-players the indignant command, "Fox, come out of your den!" Reynard, being as obliging as he is well informed, *does* come out, hopping, and endeavours to touch one of the players, who, in their turn, manœuvre around him, and seek to make him put both feet to the ground. If *they* succeed, they gain the luxurious privilege of "basting" him back to his den with their knotted handkerchiefs. If *he* succeeds, the player he touches becomes "Fox," and retires to the den.

9.—WALK, MOON, WALK!

Another handkerchief-game. Each player ties large knots in one corner of his handkerchief, and then tosses up to see who shall be "Moon." The loser is blindfolded, and stands with his legs stretched apart, while his comrades rank behind him, and throw in succession their handkerchiefs between his legs, as far as they can and in any direction they choose. When all have done this, a cry is raised of "Walk, Moon, walk!" And "Moon" trots forward until

he treads upon one of the knotted missiles. The other players immediately give "tow" to its owner, as he runs to a distant base and back; and afterwards he takes the place of "Moon."

10.—"BUCK, BUCK, HOW MANY HORNS DO I HOLD UP?"

This game resembles the Italian pastime of "Moro," and is played by three boys—the Buck, the Frog, and the Umpire. The Buck stoops down, resting his head against a wall; the Frog leaps on his back, and holding up as many fingers as he pleases, cries out, "Buck, Buck, how many horns do I hold up?" Buck endeavours to guess the correct number; and if he is successful, takes the place of Frog. If unsuccessful, Frog jumps down, leaps up again, and holding up his fingers, repeats the question. The business of the Umpire is to see that no unfair play takes place; but among honourable boys he may, of course, be dispensed with.

11.—JUMP, LITTLE NAG-TAIL!

This amusing pastime may be shared by six or eight players on each side, who choose their respective leaders, and then toss up for innings. One party represents the "Nags," the other the "Riders." The losers take the place of the Nags; and one of them places himself quite upright, with his face to a wall, steadying himself by his hands. The next player stoops, and rests his head against the leader's back; the third takes up a similar position with the comrade immediately before him; and the remainder place themselves one after the other in like manner. Now one of

the "Riders" takes a good run, places his hands on the back of the last "Nag," and endeavours to spring on the back of the first, or, at least, to leap as far forward as possible, so as to allow room for the Riders who succeed him

to mount on the backs of the other Nags. If any hapless "Nag" should sink under his burden, or, in trying to steady himself, touch the ground with his hands or knees, or if the riders can' keep their "saddles" while their leader repeats the words, "Jump, Little Nag-tail, one, two, three!" *three times*, concluding with "Off, off, off!" the riders have another innings. But if, on the contrary, there is not sufficient space left for all to mount, or if they are unable to keep their seats (and the Nags are at liberty to try and wriggle them off), they are compelled to take the places of the Nags.

Each Nag must hold by the trousers of the boy before him, or cross his arms on his chest, or rest his hands on his

knees. Each Rider must cry "Warning," before he attempts a leap.

12.—"I SPY!"

I do not know but that this game is better adapted for the lanes and meadows of a blooming country side than for the confined limits of a play-ground. It is, however, a popular pastime, even "under difficulties," with all school-boys.

The players range themselves into two parties; one party remaining at a place called "Bounds," and duly concealing their faces, while the other party go off to hide. When the latter have concealed themselves, one of them cries "whoop," and the finders respond with a shout of "Coming, coming, coming!" The moment that a hidden fugitive is discovered, the finder cries "I spy," and runs back to "Bounds" as fast as he can, pursued by the other, who tries to touch him, in which case he is considered a prisoner. If three or more prisoners are made the hiders hide again; if not, they take the place of the finders or seekers. A player is always left in "bounds" to warn his comrades, as any hider may spring from his place of concealment, and touch, if he can, one of the finders.

13.—"HIGH BARBAREE!"

Two sides are chosen—finders and hiders—as in the preceding game. When all the hiders are concealed, one cries out "High Barbaree;" whereupon the seekers sally forth in quest of them, and if they touch a certain number of the hiders before they can get to their base, or "home," they take their turn at hiding. The number to be caught is agreed upon beforehand, and is usually mentioned in the cry "High Barbaree! *three* (or *four*) caught he!" It should be in the proportion of four to seven players, five to nine, six to eleven, and so on.

14.—"WHOOP! WHOOP!"

One player stations himself in his base, or home, while the others place themselves in ambush as best they can. When all the latter are ready, one cries "Whoop," and the solitary player then leaves his home in search of the absentees, endeavouring to touch one of the number as they run back to the "Home." If he succeeds, the one caught takes his place, and the game is renewed.

15.—CAVALIERS, OR KNIGHTS.

A game best played in a meadow, or on a piece of turf. Two players, the Cavaliers, mounted on the backs of two other players, the horses, endeavour to dismount each other, wrestling, and tugging, and hauling, but, of course, *using no blows.* The one dismounted becomes "horse" in his turn.

There is little amusement, and considerable danger, in this boisterous sport.

16.—TOM TIDDLER'S GROUND.

This pastime has been rendered famous by the use made of its "idea" in a Christmas Tale in Dickens's "All the Year Round."

A large base, or home, is marked off, and occupied by a player who represents "Tom Tiddler." The others continually intrude upon the ground, crying, "Here I am on Tom Tiddler's ground, picking up gold and silver;" Tom Tiddler endeavours to touch one of them, and if successful, resigns his place to the person touched.

17.—DUCK STONE.

This game is best played by a tolerable number of players. A large stone called "the Mammy," with, if possible, a flat top, is selected, and "home" is marked off about twelve feet

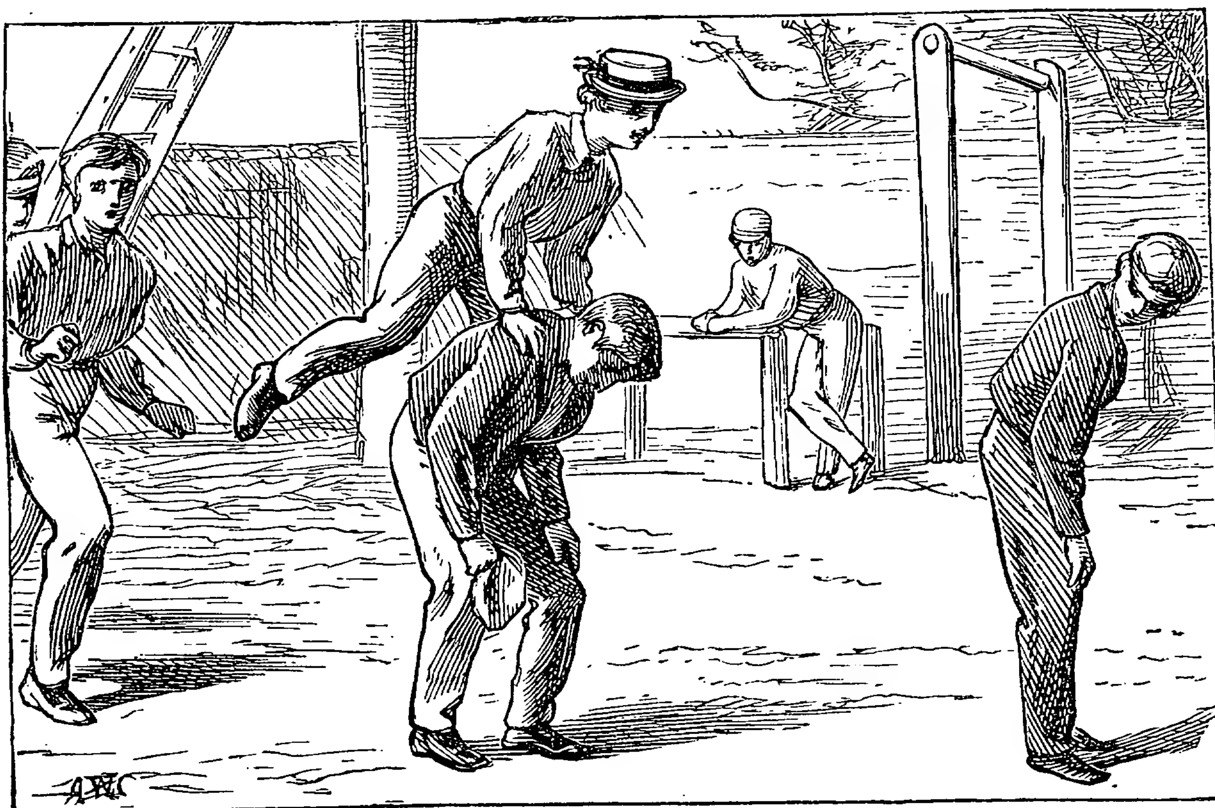
from it. The players having provided themselves with stones or "ducks," and agreed in what succession they will play each pitches his duck at the "Mammy," and the one who makes the worst shot becomes "Duck." Duck then places his stone upon the Mammy, and the other players endeavour to knock it off. Each time it *is* knocked off Duck must re place it, and the throwers pick up their stones and endeavour to run home while he is so occupied. But if, while they are attempting to escape, Duck touches either, he vacates his post in favour of the person touched; or should a thrower's duck fall short of the Mammy, Duck may mark him if he can.

18.—PITCH STONE.

Each of two players takes a pebble. Player A throws his about twenty feet before him, and B strives to hit it with his own stone, each time he succeeds counting one.

19.—DRAWING THE OVEN.

Several players seat themselves, in a line, upon the ground; each clasping the one before him round the waist. They are then supposed to represent a batch of loaves. Two other players—the "baker's men"—take hold of the foremost "loaf" by the hands, and endeavour to detach him from the batch by a long pull, a strong pull, and a pull altogether. The other loaves are successively drawn in a similar manner, until the whole "oven" is cleared.



20.—LEAP FROG.

is a sport so well known that it scarcely requires description. Having determined who shall give the first "back," the player so selected puts himself in a proper position, with his head bent and his hands resting on his knees, at a distance of ten yards from the others, one of whom immediately runs and leaps over him, and in his turn gives a "back" at the same distance of ten yards. The third boy leaps over the first and the second; the fourth, over the first, second, and third, and so on; those boys who fail to clear a back completely having to stand aside until the game is concluded.

21.—FLY THE GARTER.

Chalk a line, or as it is usually termed, a "garter," on the ground; there a boy takes up his position, and gives a "back,"—the other players leaping over him in succession, and the last one as he flies across, crying, "Foot it." If he

omits to give this notice, he goes "out," and takes the place of the lad on the "garter;" but if he duly gives it, "garter" rises, and placing his right heel close to the middle of the left foot, he next moves the left forwards, puts the left heel close up to the toes of the right foot, and again offers a "back." This movement is called a "step," and is repeated three times. The other players must fly from the "garter" each time a "step" is made, and the last of them must invariably call out "Foot it" as he takes a back. After the three steps have been made, "garter" takes a short run, and jumps *from* the spot where he made his last step to as far forwards as he possibly can, when he again offers a "back;" the others jump from the garter, and then fly over. Whoever fails to take the leap, or slides down upon "garter," or falls against him, takes garter's place, and the game is recommenced.

22.—THE FIGHT FOR THE FLAG.

A flagstaff is posted upon a hillock, and defended by a party of players, who oppose themselves to the attack of certain assailants, and strive to fling down any person who mounts the hillock. Those so overthrown, either in the attack or defence, are called "dead men." The game is decided either by the capture of the flag, or the wholesale destruction of the assailants.

23.—HARE AND HOUNDS, OR HUNT THE HARE.

In this game are required,—a hare (or two hares, if the number of players be large), a huntsman, a whipper-in, and

a pack of hounds. The hare, who should be a good runner, is furnished with a wallet filled with small pieces of paper, which he scatters on the ground as he runs. A few minutes' start is given him, and the huntsman then despatches the hounds in pursuit, who are bound to keep closely to the track indicated by the pieces of paper. If they lose the scent, and spread about too widely, the whippers-in must recall them to their proper places, and the huntsman will direct their movements by winding his horn, or by encouraging shouts and words of advice.

24.—STEEPLE-CHASE.

A mark is chosen, at some considerable distance from the starting point,—such as a barn, a church, a house, or a well-known tree,—and the players then start off on a steeple-chase, taking any direction they choose. Whoever reaches the mark first, is crowned King; the second may be appointed Prime Minister; the third, Lord Chancellor; and so on.

25.—BULL IN THE RING.

A number of boys catch hold of hands and form a circle; in the centre is stationed the bull, whose business it is, by a sudden rush, to break through the ring, and make his escape. He gives notice of his intended onset by bellowing out, "Boo," to which the ring of players also replies with a chorus of "Boo." When bull escapes, the bull-beaters pursue him until he is captured, and he who seizes him first takes the place of bull when the game is renewed.

26.—A DAY'S WORK.

The best player establishes himself as master, opens a "shop," and looks out for apprentices or shopmen. A boy approaches, enters the shop, and applies for work. He is then asked what trade he is acquainted with, and an imaginary task is given out to him according to his reply. Thus, in time, a tailor will be employed in making a pair of pantaloons; a shoemaker, on a pair of Balmorals; a tinker, upon a saucepan; and a confectioner, upon a wedding-cake. The master now looks over the work, finds out some defect in it, bursts into a storm of indignation, and discharging the workman, endeavours to expel him from the shop. But if in the struggle the workman should turn the tables upon his master, and thrust *him* out, he takes possession of the shop as the prize of his prowess.

27.—VOLUNTEERING.

Two captains are chosen, who duly enlist an equal number of volunteers, put them through their drill, arm them with their laths, and prepare for war. After a variety of marching and counter-marching, Captain John Bull declares hostilities against Captain Jean Crapaud, and leads his men to the attack. Whoever captures the most weapons, or takes the most prisoners, is declared conqueror, and may celebrate his victory with three cheers.

28.—THE DRILL-SERGEANT.

The drill-sergeant arranges his "awkward squad" in a

single line before him, and commences a variety of ridiculous gestures, absurd movements, and horrible noises, which each recruit is bound to imitate. If any one laughs he is turned out of the squad, and when half have been thus dismissed, the others are allowed to ride them three times round the playground, while the drill-sergeant accelerates their motions by an application of his staff or knotted handkerchief.

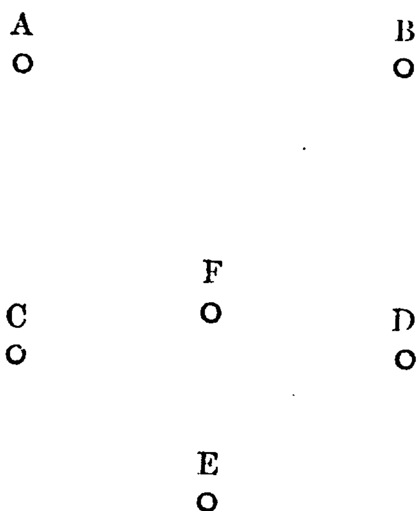
29.—"SIMON SAYS."

The players are arranged in a line, facing the player who personates "Simon," and all, including Simon, stand with their fists clenched, the thumbs pointing upwards. The game then commences by Simon giving the word of command, thus, "Simon says, *turn down*," whereupon he turns his thumb downwards, the other players imitating him. He then cries, "Simon says, *turn up*," with a corresponding movement of his thumbs, and having done so several times,

exclaims "Turn up," or "Turn down," *without any motion.* The players being taken off their guard will make the movement, and consequently be subjected to a forfeit, while Simon, if he commands the thumbs to be turned down when they *are* down, or up when they *are* up, has also to pay a penalty.

30.—FEEDER.

Bases are marked out as in the accompanying illustration, and indicated by sticks fixed in the ground, or by a pile of stones. The base E is called "Home;" and about two yards in front of it stands the player chosen to be "Feeder" F. The other players then, in succession, take their posts at E, and as the feeder throws towards the first of them the ball, he strikes at it with a bat. If the striker hits it, he runs to the first base on his right hand, D, while the feeder goes after the ball; or, if he can, runs round to the other bases, and so "home," before the ball is in his hand. The feeder, if he recovers his ball in time, may hurl it at him while he runs from base to base, and if he hits him, the player is out. He is also out if the feeder catches the ball, and in either case, takes the feeder's post. The game then continues.



It should be borne in mind that *two persons must not be at the same base.* If Jones is at B, and Smith runs from D, Jones

must run on to A. The batsman is not compelled to take every ball given by the feeder, but may reject a bad pitch. He is not allowed to make more than three "misses" or "offers;" if he fails the third time, he goes out.

31.—ROUNDERS.

This lively game is played by two parties, much in the same manner as cricket; one party going out as fielders, &c., the others taking the innings. Bases are marked out as in "Feeder;" a feeder from the out-players is selected, and an out-player stationed at the "home," to catch any "tipped" or "missed" balls. The object of the out-players is to hit with the ball the in-players as they run from base to base. When all have been hit out but one, that last player takes what is called the "rounder;" that is, he endeavours to strike the ball to such a distance that he may run round to all the bases before it can be recovered by the out-players, and "grounded," (flung down at the "home"). If he succeeds, his party resume their innings.

In taking the rounder, the player is allowed three hits, but when he receives the third ball, he *must* run, even if he only strikes it three or four yards.

32.—EGG-HAT.

Each player places his cap on the ground, close to a wall, so that a ball may be easily flung into it. About fifteen feet off a line is marked, where a player stations himself, and begins the game by throwing a ball into one of the caps, when immediately all the boys run away, excepting him

whom the cap fits, who takes out the ball, and endeavours to hit one of the fugitives with it. If he can do so, the boy so struck has a pebble or "egg" placed in his cap, and takes his turn in pitching the ball; but if he fails, he earns an egg, throws again, and continues to throw until some person is hit. When a player accumulates *three* eggs in his cap, he

goes out, and when all but one have been struck off, the "last man" is considered the victor, and commences the punishment of the losers. Thus, each player in rotation bounces the ball against the wall with all his force, and then places *himself* against the wall with his right arm stretched out, and his hand spread open. The victor stands at the place to which the ball rebounded, and aims the ball at the loser's hand three times.

33.—THE DAYS OF THE WEEK.

Seven players name themselves after the days of the week

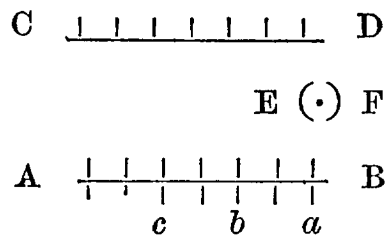
One of them then hurls a ball against a wall, and as he does so, cries out the name of some other player, who runs forward and endeavours to catch it before it falls to the ground. In that case, he flings it up again, and names another player; but if he fails, he picks up the ball and flings it at one of his comrades, who, meanwhile, have been striving to get beyond his range. If he misses, he loses an "egg," and when all but one have obtained three eggs, punishment commences as in the preceding game.

34.—NINE-HOLES.

In this game nine holes, each about three inches deep, are dug near a wall, and a hole is appropriated to each player, by lot. The players stand about twenty feet off, and *bowl* the balls, not *pitch* them. When a ball falls into one of the holes the boy to whom that hole belongs runs to it, and takes out the ball, while all the other players make off as fast as they can. If either one of them is struck he becomes pitcher, and the other counts a point; but if none are hit, the lad who flung the ball loses a point, and has to bowl. If a player misses twice in aiming at his comrades he becomes a tenner; if thrice, a fifteener; if fourthly, he goes out of the game. When only one player remains he is hailed the Victor, and like other conquerors immediately amuses himself with the punishment of the conquered.

35.—BALL-STOCK,

or Ball-stick, is, as its name would indicate, a German game, but in some respects resembles our favourite English sport of "Rounders." The players are divided into two parties; six bases are then marked out, as in the accompanying Diagram; and for the first "innings" the players toss up. The in-players occupy the "home"—

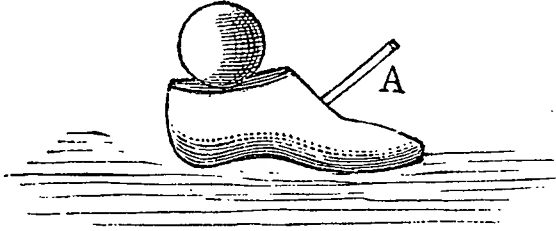


A to B; the out-players station themselves as in Cricket, having one boy as feeder who stands at *a*, and another at *c* who acts as wicket-keeper, and tosses back the ball when tipped or missed. The striker stands at *b*. The ball having been thrown, and, we will suppose, well hit by the striker, he runs off to the base C—D, touching on his way at the resting base E—F; but if he has only tipped the ball, or struck it but a very short distance, or if it is stopped by one of the out-players, he should make off at once for the resting base E—F, and remain there until relieved by one of his fellow-players, whose fortunate hit may drive the ball so far out of range as to enable him to escape to C—D, or even run "home." If struck with the ball on his way from one base to another, he goes out. The other regulations are the same as in "Rounders."

36.—TRAP, BAT, AND BALL.

The "trap" is shaped like a wooden shoe, with a movable

tongue or lever, and a hollow into which the lever falls. The players toss up for innings, and the winner takes his place

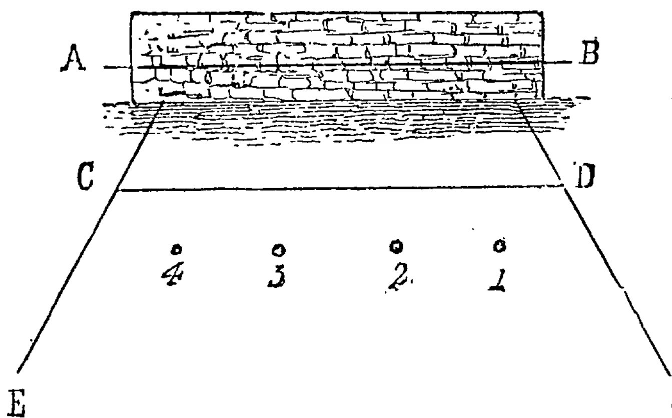


at the trap; puts the ball in, as in the Illustration, touches the lever at *a*, and as the ball flies up, strikes it away as far as he can. If he misses he makes another attempt, but if he misses thrice, he goes out. If the ball when struck is caught by an out-player, or if an out-player stopping it on the ground, bowls it towards the trap, and hits the trap, he takes his innings immediately.

37.—FIVES.

This amusement is said to have derived its name from the five fingers of the hand, or, by some authorities, from the fact of its having been played before Queen Elizabeth by *five* of the Earl of Hertford's servants on each side.

Select a level piece of ground which is terminated by a high wall. On the wall, at three feet from the ground, draw the line A—B with chalk, and on the ground, at six feet from the wall, another line, C—D. From each end of



the base C—D draw, also, an oblique line, as C—E, and D—F, the two oblique lines being called "the bounds." The game may be played by four boys, two on each side, who toss up for innings, and then take their places, as shown by

the numbers in the Illustration,—1 and 2 being the winners' stations, 3 and 4 those of their opponents. No. 3 begins the game by dropping the ball on the ground, and as it rebounds, striking it against the wall with his hand, so that it may hit the wall *above* the line A—B, and fall back upon the ground *beyond* the line C—D. As it falls, No. 1 attempts to strike it up, and the players continue to hit it against the wall, either before it falls to the ground or at the first bounce, until one of them misses it, or sends it beyond the bounds, or *below* the line on the wall. If one of the in-party commits either of these defaults, he loses his innings; if one of the out-players, the in-players reckon one towards the game = 11.

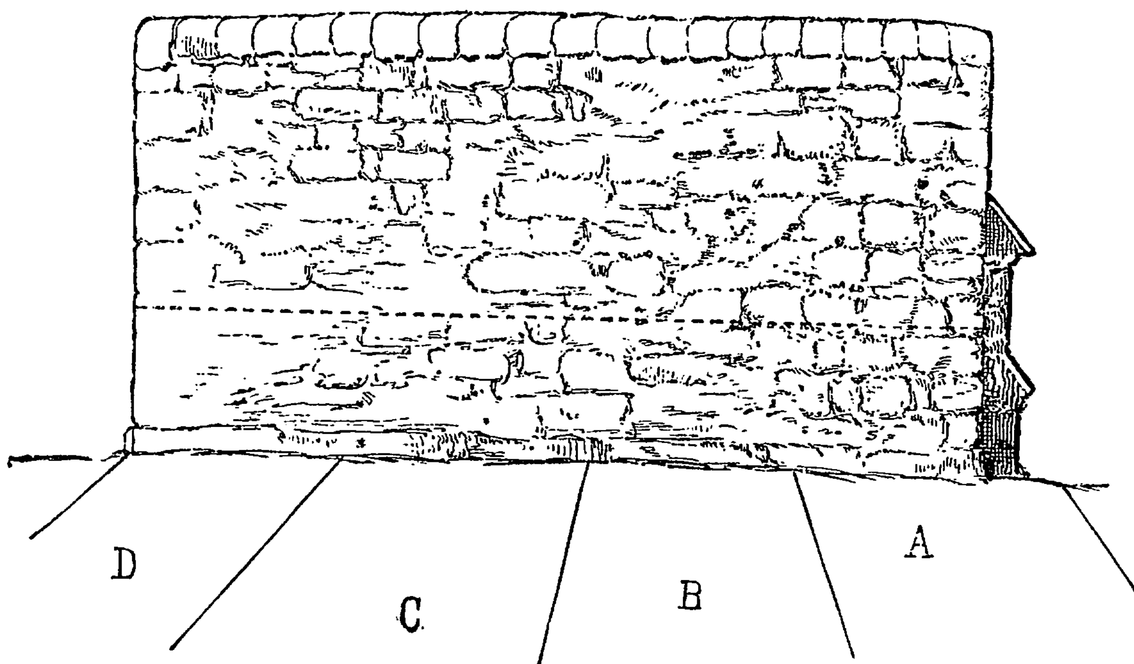
"Fives" are played with an India-rubber ball, which should be hard and white, and a racket-bat, that is, a bat having a mesh-work of cord in an oval frame, attached to a long handle.

38.—RACKETS

was a favourite game with the nobility of England in the Middle Ages, and furnished Henry V. with a telling epigram in answer to a coarse insult from the French King, who, in allusion to the disreputable pursuits of Henry's youth, had sent him over a ton of tennis balls. "I will soon return his gift," cried the future hero of Azincourt, "with balls which the gates of Paris will prove too weak as *rackets* to send back."

RACKETS should be played in an open court, bounded on one side by a high wall, upon which, at the height of forty-

two inches from the ground, a broad line has been chalked. The wall should be painted black, and the ground before it divided into four compartments, each of which should be distinctly marked, and each of which is occupied by a player—A, B, C, and D. A light bat, or racket, already described, and a ball of India-rubber or gutta-percha, whitened with chalk, are the implements used in the game.



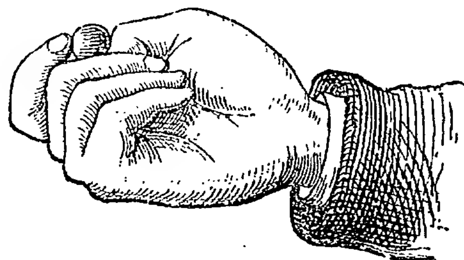
A, who stands nearest to the wall, begins the game by so striking the ball against the wall as to make it rebound into one of the out-compartments, (C and D). Should it strike the wall *under the line*, or rebound into one of the *in*-compartments (A and B), he is out. But if it rebounds into C or D's spaces, C or D strikes it back against the wall in such a manner that it may drop into A's or B's ground. Thus the game continues, each player striking the ball alternately, and each endeavouring to make it so rebound as to preclude his adversary from hitting it after it *has* rebounded, in which case he scores "one" towards the game

(which may be 15 or 24). A racket-ball must not weigh more than an ounce, and must be kept well whitened.

39.—GAMES WITH MARBLES.

1. Though marbles are said to be of modern invention, there is no doubt but that the ancients had their games in which nuts or pebbles were employed in a similar manner. There are many kinds of marbles; the best are *alleys*, made of white marble striped and clouded with red. Next in value are *taws* or *stoneys*, of brown marble, streaked with dark red; *French taws*, of stained or coloured marble; *Dutch*, of yellow or green clay, glazed; and *commoneys*, of a yellowish clay, very coarse and trivial. To shoot a taw with ease and precision requires a certain amount of skill; it should be

placed between the point of the fore-finger and the first joint of the thumb, and "fillipped" or propelled by the thumb



nail with great force. When shooting a marble a player can be constrained to *knuckle-down*; that is, to touch the ground with the middle joint of his fore-finger.

2. Snops and Spans.—One player shoots his marble to a little distance, and his opponent endeavours to "snop" (that is, strike), or, at least, shoot within a "span" of it, when the marble becomes his property. If he misses, or shoots beyond the span, the first player takes up his marble, and shoots at that of the second. When one of the players has had all his marbles snopped, or spanned, why—the game terminates.

3. Long Taw is played by two persons in the following manner:—One boy places his marble at A, the other at B,

● A

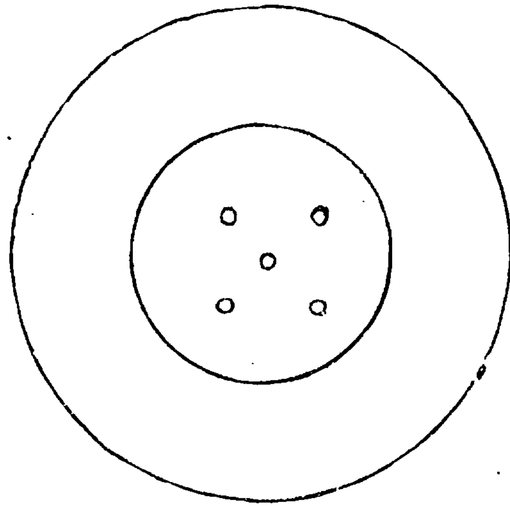
● B

● C

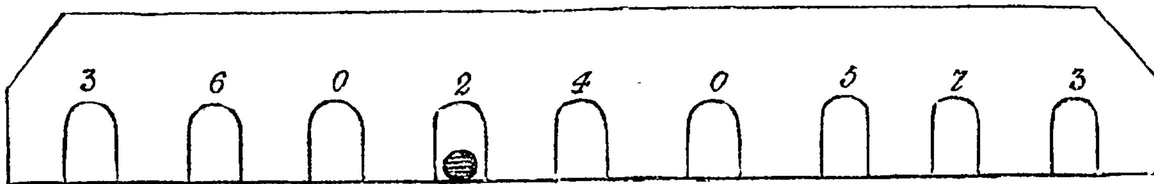
and both take up their position at C. The first boy now shoots from C at the marble B, and if he strikes it, takes it up, and shoots at A, which, if he hits, he wins the game. If he misses B, the second player shoots at it, and if he strikes it, he can then either shoot at C, or at the first player's taw, wherever it may lie, or at A. He wins the game if he hits either A or his adversary's taw. If he first hits A, he may then shoot at the first player's marble.

4. Ring Taw.—Draw a circle about eighteen feet in circumference, and within it another six inches in diameter. The outer circle is called "the offing." Into the smaller one

each player puts a marble, called "the shot." From the offing the players in turn shoot at the ring, and whoso knocks out a marble wins it, and is entitled to shoot again before his companions take their turns. When all have shot their marbles, they fire from the points where the marbles rested at the last discharge, and *not* from the offing. If that player's taw remains in the inner ring when shot, he is out, and must deposit a marble, and all the marbles won by previous discharges. It is the law, moreover,—and as unalterable as the laws of the Medes and Persians,—that if one player's taw is struck by another's, the taw so struck is looked upon as "dead," and its unlucky owner must give to the striker all the taws he has acquired during the game.



5. THE BRIDGE, OR NINE HOLES.—Out of a piece of wood, or stiff cardboard, fashion a bridge with nine arches, and number each arch thus:—



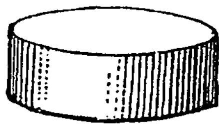
A player undertakes to keep the bridge, on condition that a toll is paid to him of one marble every time a boy attempts to shoot a taw through the arches. If the said taw goes *clear* through an arch, its owner receives from the bridge-

keeper as many marbles as is indicated by the number over it; but if it touches the sides of the arch it becomes the bridge-keeper's booty.

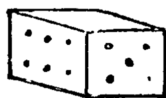
6. ODD OR EVEN.—A player conceals some marbles in his closed hand. If the second player guesses the right number, he receives them; if he guesses wrongly, he pays a marble to the other.

7. BOUNCE EYE.—Each player deposits a marble within a small circle. The first player then stands perpendicularly over the heap, and drops his "bounce" (a large marble), from his eye upon it. The taws forced out of the ring by the concussion are his; but if he drives out none, and his bounce remains in the ring, it is added to the original stock.

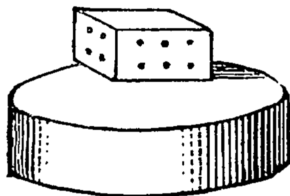
8. DIE AND CHEESE.—Grind down two opposite sides of a clay marble so as to resemble the shape of a Cheshire cheese, and another marble into a cube, like a die, whose sides you must mark with numbers from one to six. The die is then placed on the cheese. If a boy wishes to shoot at it, he pays a marble to the proprietor, and fires from a certain distance. Should he be successful, and knock off the die, he receives as many marbles as there are dots on the side which lies uppermost.



THE CHEESE.



THE DIE.



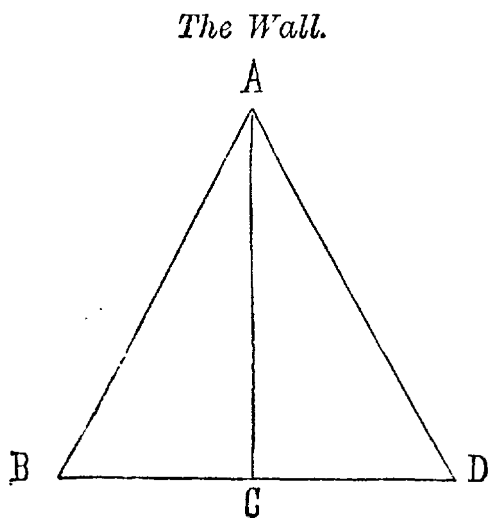
DIE AND CHEESE.

9. EGGS IN THE BUSH.—Player Brown asks Robinson to guess how many eggs he has in his bush, that is, how many

marbles he has concealed in his closed hand. Player Robinson guesses: if correctly, he receives Brown's marbles; if incorrectly, he hands over to Brown the difference between his erroneous guess and the correct number. Thus: if Brown had eight, and Robinson guessed eleven or five, he would have to pay three.

10. THE PYRAMID.—A circle is drawn, and within it Brown piles up a pyramid of four or eleven marbles (six as a base, four in the upper row, and one to crown it); Jones gives Brown a marble in payment for a shot, and if he succeeds in striking the pyramid, receives as many taws as the concussion drives out of the circle.

11. KNOCK OUT.—The game may be played by any number. The first player throws his marble against the wall (A C) (or a board will answer the purpose), so that it may rebound to a point (B or D) at about three feet distant. The other players in turn hurl their marbles against the wall, so that, in rebounding, they may strike any one of those knocked or lagged out, and the marble so struck becomes the striker's property, and he also wins the privilege of another throw.



12. CONQUEROR.—A piece of level ground is selected as free from stones as possible. The first player lays his marble down, and the second throws his own at it with all his force, endeavouring to break it. If he succeeds, his marble counts one, and the conquered player puts down

another. If two players have marbles that have already vanquished others, the conqueror counts all the conquered of the other party in addition to his own. Thus: Brown having conquered Robinson, who had previously conquered twelve, Brown's counts thirteen, that is, the twelve of Brown's and one for the marble captured.

13. Picking the Plums.—Each player deposits a marble on a line chalked upon the ground thus, ... , and in his turn shoots at them from a point about two yards off. The marbles knocked off the line become the prizes of the dexterous marksmen.

14. Three Holes.—Three holes are made in the ground, about a yard and a half asunder, and at a point two yards distant from the first hole the player knuckles down, and endeavours to shoot his taw into the first hole. If successful, he proceeds to the second, and then, if again successful, to the third hole, in which case he wins the game; but this is a rare occurrence. If he misses the first hole, the other players fire their taws, and if neither of them succeeds, the first shot immediately enters the hole, and then he has the privilege either of shooting at the second hole, or of killing the other men by shooting at and hitting them, when the players must either yield them up or drop one. The player who kills all his opponents, or gets first into the last hole, is the winner.

15. Handers.—A hole, two or three inches in diameter, must be made in the ground,—near a wall if possible. When two boys play they first settle upon the number of marbles to be staked at each throw, and then in turn they pitch

their marbles into the hole from a point about three yards distant. Supposing they each stake three, the thrower will, of course, have six marbles which he must pitch at the hole all together. If out of these an even number fall in the hole, he wins them; if an uneven, they belong to his opponent. So the game continues until the loser becomes weary of his ill fortune. If more than two persons play, the order of procedure is as follows:—Player No. 1 pitches the stated marbles at the hole, and keeps all that fall in. Player No. 2 takes up those that remain, pitches them, and keeps all that fall in; the others follow in the same manner. When all the marbles are holed, the person whose turn it is to pitch plays first in the next game.

40.—GAMES WITH TOPS.

1. THE WHIP-TOP was known to the ancients both of Greece and of Rome, and many a young Hippias or ten-years-old Crito flogged the revolving plaything in the streets

of grand old Athens. From Greece the pastime travelled into Italy; from Italy, we suppose, into France; and from France into England, where it was certainly known at a very early period. In connection with it, an amusing anecdote is told of Prince Henry, the eldest son of James I.,—"The first time that the Prince went to the town of Stirling to meet the King, seeing a little without the gate of the town a sack of corn in proportion not unlike to a top wherewith he used to play, he said to some that were with him, 'Lo, there is a goodly top!' Whereupon one of them saying, 'Why do you not play with it then?' he answered, 'Set you it up for me, and I will play with it.'"

To set the top up, you twist it round very quickly with both hands, and begin to whip it (but not too hard at first) the moment it acquires a rotatory movement. An eelskin makes a better whip than leather.

The only games in which a whip-top can figure are two:—*Races*, in which the player who whips his top farthest in the shortest time is the winner; and *Battles*, in which the player whose top is overthrown by his opponent's is the loser.

2. The Peg-top—Peg in the Ring. A circle, about a yard in diameter, is drawn on the ground, and one player then begins by "pegging," or throwing his top into the centre. While it continues to spin there, the other players "peg" at it. If, however, it gets out of the ring, the owner may pick it up immediately it ceases to spin, and may "peg" at any other top still spinning in the circle. Tops that fall while within the ring, or that their owners

cannot set up, or that are not "pegged" quite into the ring, are counted "dead," and must be placed in the circle to be pegged at. If not one of the tops gets injured, the game is recommenced; but a player who succeeds in splitting one, is permitted to carry off the peg as a token of victory.

3. CHIPSTONE is generally played by two boys only. The chipstone is simply a small round pebble, the blacker, brighter, and more polished the better. Two lines are drawn on the pavement, at a few paces apart, and the pebbles placed upon one of them. The peg-tops are next set up, and whilst they continue spinning, the players must take them up in wooden spoons, and "chip" or cast them at the stones, with the object of driving them from one line to the other; he who does this soonest being counted the victor. While the top continues to spin, it may be taken up with the spoon as many times as possible. When it spins out, the player again sets it up, and continues "chipping."

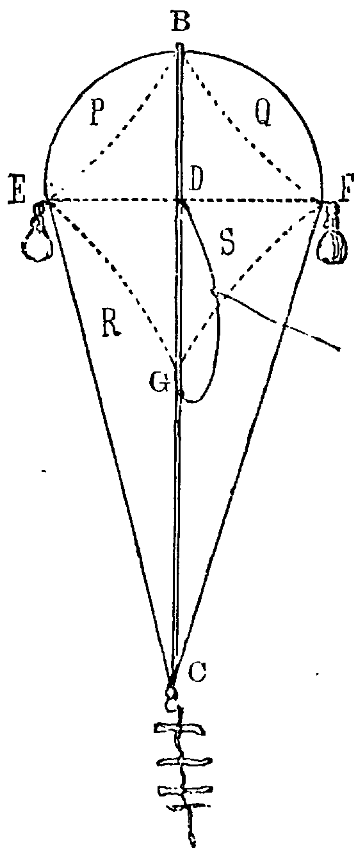
41.—THE KITE.

Delightful to all boys is the healthy and vigorous sport of kite-flying, which exercises all the muscles and sinews of the arms and chest, and compels a brisk and lively rate of locomotion. Among the Chinese it is the pursuit of adults of every class, and, with their usual eccentric fancy, they devise kites of the most grotesque forms, dragons, bats, and huge birds. Occasionally they affix small lanterns to them, so that at night they have all the appearance of "meteors streaming through the troubled air." Kites have occasionally been employed for military purposes, to convey signals,

or carry ropes to a certain height; but it is simply as a means of juvenile amusement that we have to consider them here.

The construction of a kite requires some care, if you would have it aspire to a bold and vigorous flight.

Procure a straight and smooth lath, about three-eighths of an inch thick, one and a half broad, and six feet long.



This will form the upright of your machine, B C. Point the top, B, and cut a notch on each side of the lath, at an inch from its top and bottom, B C. Now take a piece of thin cane, and bend it into a semicircular form, E, B, F, so that there shall be an equal portion on each side of the upright. With stout thread, or strong twine, fasten it to the head of the lath, and then extend a fine cord from E to F, and securely tie it at each end, so that the head of the kite may form an easy curve. This transversal piece should be exactly one-third of the length of the upright. Now, at one-third from the bottom of the upright, G, fasten the cords P, Q, R, S to E and F, B and G, C, F and C, E. The skeleton of your kite is then complete.

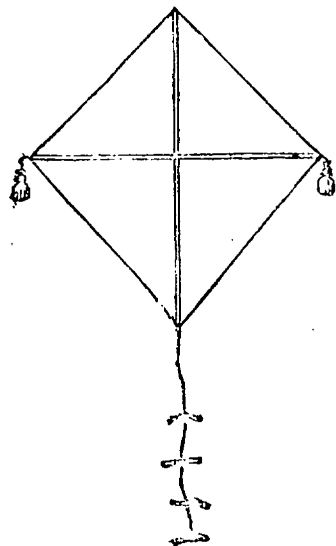
Now to clothe the skeleton. Take several sheets of newspaper, or double-crown paper, and lay them upon the framework so as to paste them round the bow, and cover the whole of the kite. Trim the edges neatly, and turn them with a rim over the side strings, E, C, and F, C. Remember,

the paper must not be pasted to the upright. Make two holes in the upright at D, G, and pass through these a cord so as to let it hang loosely in front, knotting the two ends at the back of the kite, that they may not slip through the holes.

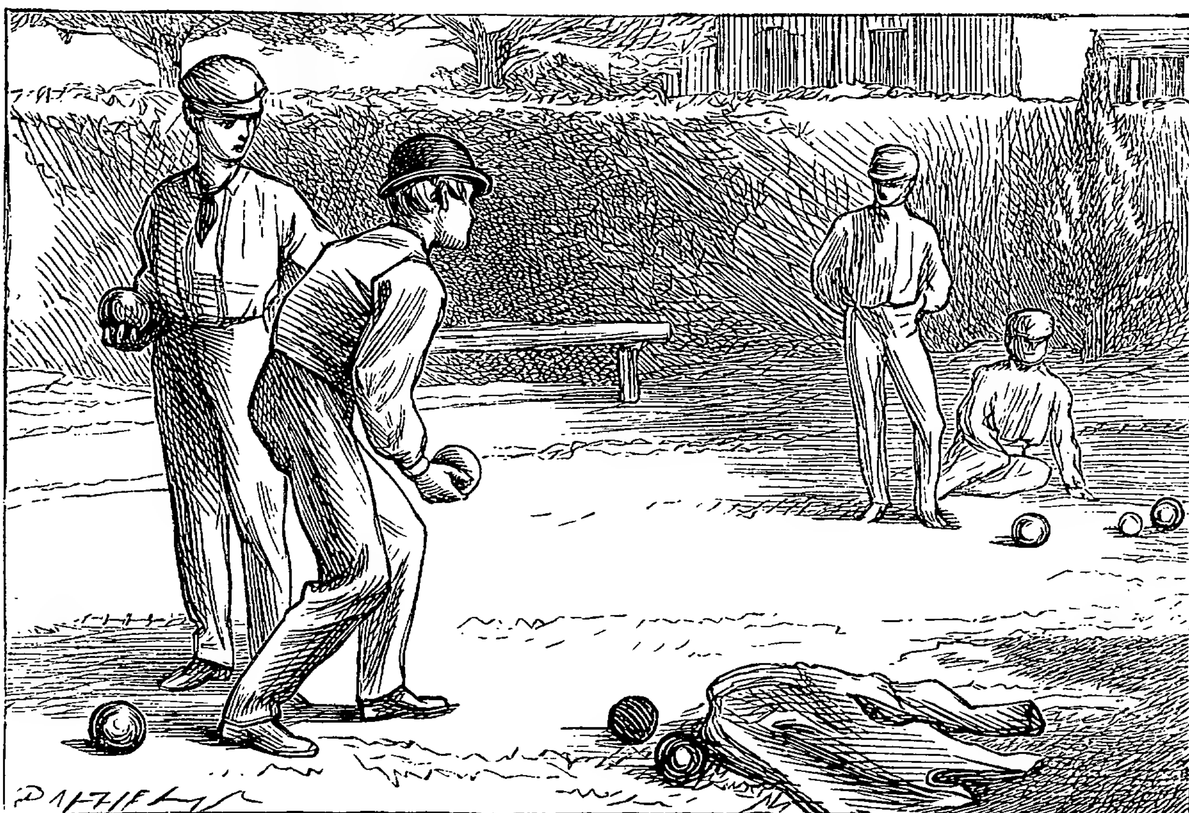
For the *wings* of your kite, cut some paper into slips, and roll them into the form of a tassel, which should be one-fourth the length of the kite, and hang to the sides at E and F.

For the *tail*, double some slips of paper, four inches long, and slip them through the noose-knots of a cord some eighty or ninety feet long. If your upright be eight feet long, the tail must be one hundred and ten feet in length, and the slips of paper about four and a half to five inches long. Terminate the tail with a large tassel of paper, regulating its size by the necessity of steadying the kite. Upon the due construction of the tail will depend the floating and flying properties of the entire machine.

The string with which the kite is to be flown must be fastened to the belly-band. The paper can be painted in various colours, so as to give the kite a brighter and gayer appearance. Or, as long as the balance is preserved, any fantastic design may be adopted; the outline of a bird is very graceful, and usually successful.



Cloth, calico, or silk may be used instead of paper. Two cross pieces of wood are then placed at right angles, secured with twine at the corners, and the material employed is sewn over the twine.



42.—BOWLS.

"Bowls" was a favourite pastime with our ancestors, and was eagerly pursued by the rich and gentle. Drake, Hawkins, and others of the old sea-dogs of England, were playing at "bowls" on the shore at Plymouth when they received tidings of the approach of the Spanish Armada. It was constantly patronized by Charles I.; and it was while playing at bowls, "a sport she much delighted in," at Carisbrooke Castle, that his hapless young daughter, the Princess Elizabeth, caught the illness of which she speedily died. Sir John Suckling, the cavalier-poet, says of himself, that—

> "He loved not the Muses so well as his sport,
> And prized black eyes, or *a lucky hit*
> *At bowls*, above all the trophies of wit."

Bowls may be played by sides of three or four each, or single players. Each player takes two balls, and the one

who commences casts a smaller ball, the "jack," to any distance that suits him. He then delivers a ball towards the jack, followed by the other players until all the balls are used—one of each side delivering a ball alternately. The position of the balls is next examined, and the one lying nearest to the jack scores one to its player, and if his other ball (or if the game is played with partners, *either* of their balls) should be nearer the jack than any of the balls of his (or their) opponents, as many more may be scored towards the game as there are balls placed.

This game requires to be played upon a smooth and closely-mown grass lawn, perfectly level. The balls are not entirely round, but what is called *biased*, that is, they have some mark at the thick end, which end must be held towards the bowler's left hand. The player's aim is to drive his adversary's ball away from the jack, or the latter from the former, and, at the same time, place his ball as near the jack as he can.

The terms used in the game are :—

To bowl wide—that is, when the bias is not strong enough.

To bowl narrow—when the bias is too strong.

Finely bowled—when the ball passes close to the jack.

Over bows—when the ball passes beyond the jack.

Yard over—when the jack is moved.

Laid at hand—when a ball is placed by a player, purposely within his reach, to obstruct the one who follows him.

Bowl best at jack—placing the nearest ball to the jack.

Drawing a cast—winning by bowling nearest the jack, without touching a ball.

A ball is said to "rub" when impeded in its motion by some obstacle, and to be "gone" when it glides far beyond the jack. When one side scores eleven before the other has scored five, it is the game, and is also called "a lurch."

43.—QUOITS.

The game of Quoits is identical with that of the ancient *discus*, and has always been popular in rural England.

An iron pin, or hob, is driven into the ground to within four or five inches of the head; and at a distance of from fourteen to twenty-four yards, according to the age, strength, and capacity of the players, a similar hob is fixed, where the players take up their station. The quoit is a circular piece of iron, perforated in the middle, and may be had large or small, heavy or light, according to requirement.

The player who "rings his quoit," or puts it nearest to

the pin, scores one point to the game; but if Brown puts a quoit nearest the pin, and Jones places one second, and Brown then places his remaining quoits nearest the pin *after* Jones, Brown still counts but one, because Jones's quoit being second prevents the others from being reckoned. But if Jones does *not* put a quoit so as to cut out Brown's, each of Brown's quoits is then reckoned as one.

Having all cast their quoits, the players walk to the opposite pin, and determine the state of the play. There they take their stand, and play back to the other hob, continuing to do so alternately till the game terminates.

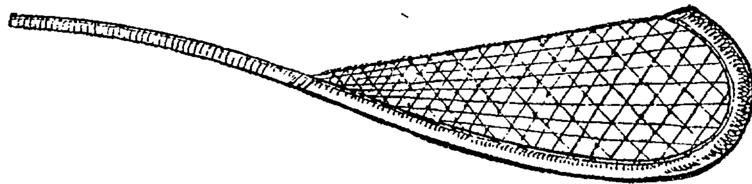
44.—LA CROSSE

is a Canadian national game, only recently introduced into England, but certain to acquire a rapid and permanent popularity from its bold and vivacious character. British boys like games which involve a certain amount of pluck, daring, and endurance, and yet require a greater or lesser exercise of judgment and decision. It is the combination of the athletic and the mental that makes Cricket so popular; and a similar combination ought to insure for La Crosse a scarcely less wide-spread celebrity.

Previous to playing at La Crosse you must provide yourselves with a "crosse" or bat, a ball, and five flags and flag-staffs.

The "crosse" in shape somewhat resembles a battledore, with one side of the frame-work wanting; or it is like Hogarth's famous line of beauty, unfinished at one ex-

tremity. It derives its name from being curved like a *crosse*, or episcopal crozier. Across it is drawn a stout



network of catgut or string, tolerably tense; the whole being about five feet long. The ball is composed of india-rubber sponge, about nine inches in circumference. The flag-staffs indicate the starting-point and the goals.

The goals are two in number, each consisting of two poles six feet high and seven feet apart; one goal decorated with blue, the other with red flags. Between the goals may intervene a distance of 50, 100, or 200 yards, as the captains on either side determine.

The players may be twelve, sixteen, or twenty-four in number. They divide into two bodies, each under its respective captain, and each consisting of—

1. A *Goal Keeper;*

2. A *Point,* who is first man out of goal, and about twenty yards in advance;

3. A *Home-Point,* who is placed in front of point, at nearly the same distance;

4. A *Centre,* who occupies the middle of the field near a flag-post from which the game commences; and

5. *Home,* who protects the opponents' goal.

The others are termed *Fielders.*

The game is begun midway between the two goals, the ball being struck off by the captain of the side who have

won the "toss." Then comes the tug of war; one party endeavouring, by striking and following up the ball, to carry it forward to the adverse goal, while their opponents use their utmost exertions to beat it back, and drive it into the other ground. In this hot *mêlée* the ball is forced in every direction, and much agility and quickness of eye are displayed by the contending athletes; especially as it must not be touched with the hand, except by the goal-keepers, in whom every kind of "shift" and "dodge" are allowable; or unless it should fall into some impracticable corner. The moment, however, that it has been extricated it must be placed on the crosse, unless an opponent be checking, when it is "faced" for.

"Facing" for a ball is either throwing it into the air for any one to catch, or carrying it back to the starting-point, and recommencing the game.

The following RULES should be observed:—

1. If the ball be accidentally driven through a goal by the party *defending* that goal, their opponents win the game.
2. If put through by one not actually a player, *neither* side wins.
3. Players must not hold each other, nor grasp each other's crosse, nor employ any violent or unfair means against an opponent.
4. After each game the players should change sides.
5. A match is decided by three games out of five.
6. Any player may pass the ball to a person on his own side.

Such are the laws and *modus operandi* of this exciting and picturesque game. In connection with it a curious historical anecdote is related, which has the merit of being true:—

About the middle of the last century an Indian chief, named Pontiac, planned a *coup de main* against one of our principal forts in North America, which was to be effected by means of La Crosse. The officers of the British garrison were in the habit of inviting the Indians to play the game with them, and sometimes hundreds assembled for this purpose. Pontiac designed that on one of these occasions the ball should be driven, as if by accident, into the intrenchments, and that a few of the Indians should enter after it. This ruse was to be repeated twice or thrice, each time by a larger body of Indians, until suspicion was effectually lulled, when the ball would be finally struck over the rampart, and followed by all Pontiac's adherents, tomahawk in hand. The garrison, taken by surprise, would be unable to offer any effectual resistance.

The cleverly devised project was carried into execution, and to some extent succeeded. But the British recovered themselves before the Indians could force their way into the main lines, flew to arms, and repulsed their treacherous assailants with terrible slaughter.

45.—KNURR AND SPELL.

My readers will not fail to have noticed in the comic periodicals frequent allusions to a supposed mysterious game, called Knurr and Spell. This is nothing more than "Northern Spell;" and a favourite pastime it has long been in our northern counties, though I cannot see its peculiar attractions. All the interest consists in seeing who shall strike a ball the greatest distance in a certain number of

strokes, and the apparatus simply includes a trap, a ball, a cord, and a stick. The cord is fastened to a point near the trap, and the other end is carried across the field by the umpire to measure each stroke before the ball is replaced in the trap. It is necessary, of course, that the cord should be marked in yards or feet, that the length of the stroke may be accurately calculated. Whoever in the fixed number of strokes makes the greatest number of yards is declared the winner.

46.—TRUSSED FOWLS.

A decidedly amusing game, to which our seamen on board ship are very partial. Two boys challenge each other to the contest, but before it begins they are properly trussed; that is, their hands placed flat together are bound at the wrist, and their feet just above the ankle. The legs are then drawn up, the feet resting on the heels with toes raised aloft. Next, the arms are passed over the knees; and over one arm, under both knees, and out again over the other arm, is placed a sufficiently long stick. The combatants are now admirably trussed; but it is evident they can only fight with their feet, and for this purpose they are placed in the centre of the room, facing each other. The object of each is to turn his opponent on his back or side, in which case he will be unable to right himself without assistance. Sometimes both overbalance themselves, and lie powerless on the ground. Their movements are indescribably absurd, and as, according to Rochefoucauld, we always find a certain amount of pleasure in the mis-

fortunes of our best friends, the mishaps of the adversaries invariably contribute to the amusement of the spectators.

47.—TROCO, OR LAWN BILLIARDS.

Troco is an excellent substitute for either Croquet or Cricket, when the playing ground is limited. A moveable iron ring is fixed in the ground, and each player endeavours to drive his ball through it, by means of a long cue, provided at one extremity with a loop or spoon. When played by more than two persons, sides are formed, and the winning point may be fixed at 11, 15, or 21. The game begins by each person pitching his ball from the place selected for a start, and he whose ball, when at rest, lies nearest to the ring, has the first stroke. If he sends his ball through the ring, he counts one; on making a cannon he scores two. This is done by the player's ball first striking another ball, and then shooting through the ring.

If a player drives his adversary's ball through the ring, the latter counts one. If, in delivering his ball, the cue touches the ring, he does not score. In delivering the ball the front foot must be kept perfectly still.

48.—AMERICAN BOWLS.

This game is usually played in a covered ground. Nine tall and slender wooden pegs are fixed in a frame, as in skittles, and the player, at the distance of about thirty yards, bowls at them with a round ball, using a large or small ball, according to the number of pegs which he has

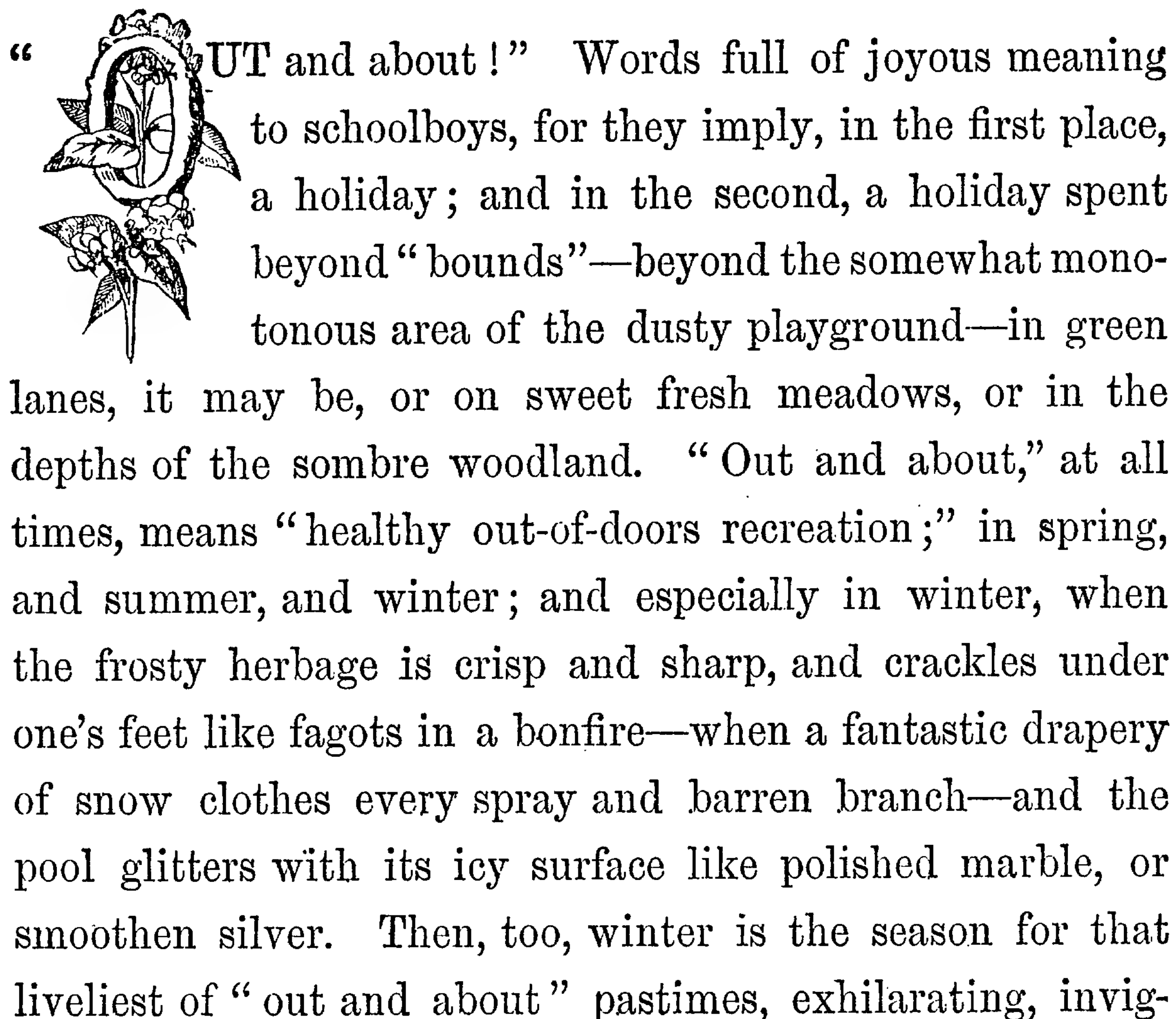
to bring down. The ball is not thrown, but rolled along the ground.

49.—RED, WHITE, AND BLUE.

Get three wooden cubes, numbered like dice; the first from 0 to 5, the second from 1 to 6, and the third from 4 to 9. Place them respectively on small wooden posts, coloured, like our dear old British flag, red, white, and blue. Each player takes three wooden balls, which, from a certain fixed distance, he successively delivers against the cubes; and according to the number on the upper face of the cube as it lies on the ground will he score points towards the game; which may be 50, 100, or any other number.

SECTION III.—OUT AND ABOUT.

> “See on yon verdant lawn, the gathering crowd
> Thickens amain.
> Room for the master of the ring, ye swains,
> Divide your crowded ranks—before him march
> The rural minstrelsy, the rattling drum,
> The clamorous war-pipe, and far-echoing horn.”
>
> SOMERVILLE, *Rural Sports.*



“OUT and about!” Words full of joyous meaning to schoolboys, for they imply, in the first place, a holiday; and in the second, a holiday spent beyond “bounds”—beyond the somewhat monotonous area of the dusty playground—in green lanes, it may be, or on sweet fresh meadows, or in the depths of the sombre woodland. “Out and about,” at all times, means “healthy out-of-doors recreation;” in spring, and summer, and winter; and especially in winter, when the frosty herbage is crisp and sharp, and crackles under one's feet like fagots in a bonfire—when a fantastic drapery of snow clothes every spray and barren branch—and the pool glitters with its icy surface like polished marble, or smoothen silver. Then, too, winter is the season for that liveliest of “out and about” pastimes, exhilarating, invig-

orating, inspiring SKATING! Do you remember the poet Wordsworth's animated description? He tells us how—

> "In the frosty season, when the sun
> Was set, and, visible for many a mile,
> The cottage-windows through the twilight blazed,
> He heeded not the summons."

"Happy time," he continues,—

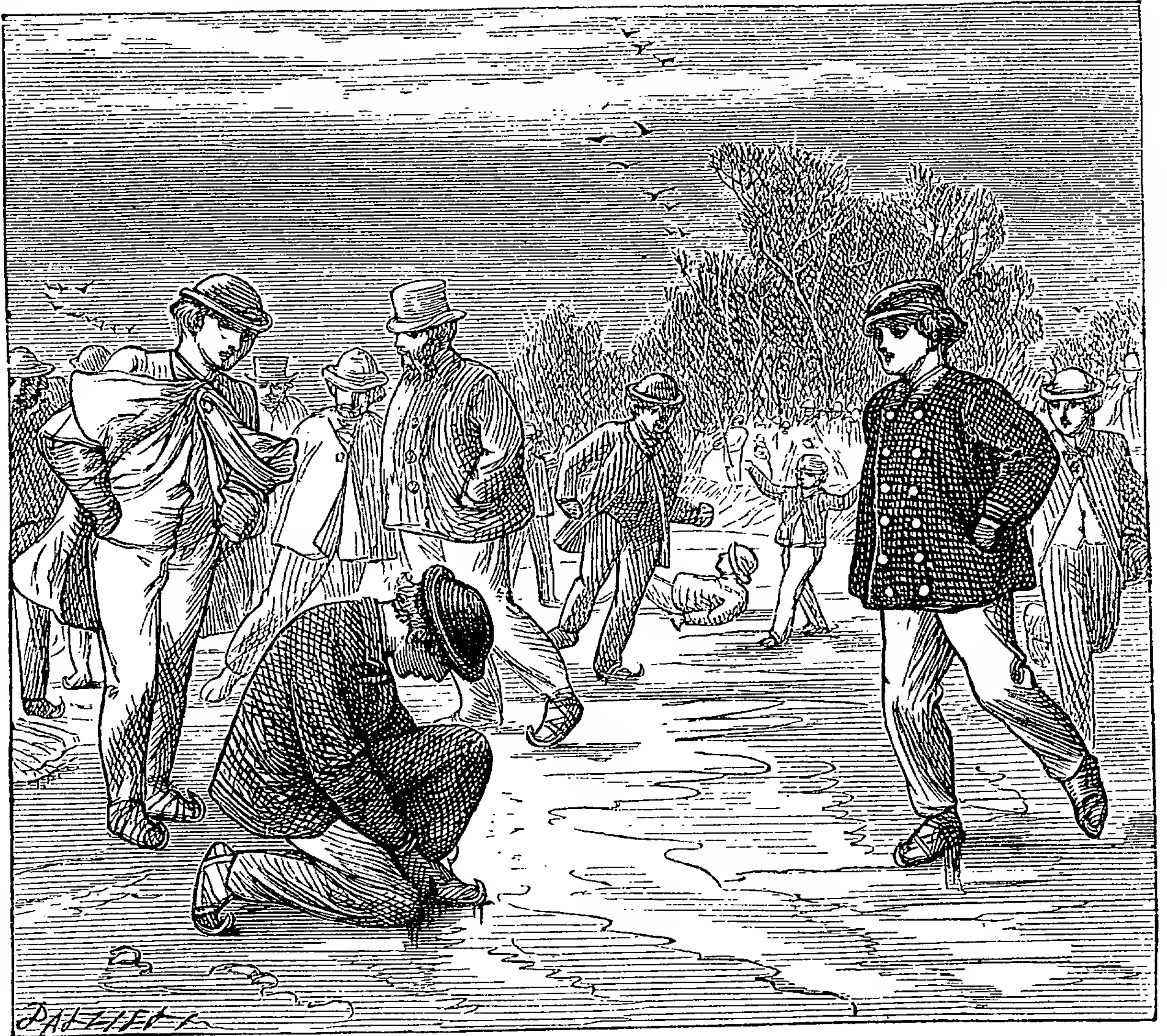
> "Happy time
> It was indeed for all of us; for me
> It was a time of rapture! Clear and loud
> The village clock tolled six—I wheeled about
> Proud and exulting, like an untired horse
> That cares not for its home.—All shod with steel,
> We hissed along the polished ice, in games
> Confederate, imitative of the chase
> And woodland pleasures,—the resounding hern,
> The pack loud-bellowing, and the hunted hare.
> Not seldom from the uproar I retired
> Into a silent bay,—or sportively
> Glanced sideway, leaving the tumultuous throng,
> To cut across the image of a star,
> That gleamed upon the ice; and oftentimes,
> When we had given our bodies to the wind,
> And all the shadowy banks on either side
> Came sweeping through the darkness, spinning still
> The rapid line of motion, then at once
> Have I, reclining back upon my heels,
> Stopped short; yet still the solitary cliffs
> Wheeled by me—even as if the earth had rolled
> With visible motion her diurnal round!"

Our long quotation naturally brings to us a consideration of the principles and *modus operandi* of—

1.—SKATING,

by means of which amusement, "Men," says the German Klopstock, "like the gods of Homer, stride with winged feet over the sea transformed into solid ground." It was a

popular pastime with the hardy Norsemen, whose god Ulla is represented by Snorro Sturleson, as famous for the beauty of his person, the force of his bow, and the excellence of his skates; and probably it was from their Danish invaders



that the English learned "the art," in which case they may be held to have made some compensation for their inroads upon Saxon land. Fitzstephen, the old London chronicler, informs us that in his time the London youths were wont to fasten the leg-bones of animals under their feet, tying them round the ankles, and then taking a pole shod with iron in their hands, they pushed themselves forward along the ice with remarkable rapidity. Others, he says, would

fashion out of ice a seat as large as a millstone, and placing upon it one of their companions, would draw him along, until happening upon a very slippery and treacherous place, all the merry-makers fell down together—an amusement, as it appears to us, of no very enlivening character.

The Dutch are especially famous as skaters, the vast space afforded by their canals tending to encourage them in constant practice. They skate not only for amusement, but as a matter of business; and it is no unusual spectacle to see a group of Dutch market women, with baskets of eggs on their heads, skating their way to market with equal grace and swiftness. It is related that in 1808, two young women at Groningen skated thirty miles in two hours. The skate now in vogue is supposed to have been introduced into England from Holland.

Construction of the Skate.—The wood of the skate should be slightly hollowed to adapt it to the tread of the foot; and the heel of the boot must be thick enough to admit of the entrance of the screw or peg. The iron which lies under the foot is called the *blade;* it varies in different kinds of skates, so that the skate may be adapted to the nature of the ice; but the learner should never use a skate whose blade is more than three-quarters of an inch deep, and a quarter broad. It should be well secured in the wood, and not project much beyond it. Fluted skates, that is, skates with a groove running along the centre of the blade, should not be used by beginners, nor in fact by any persons who are not of a very light weight.

Putting on the Skates.—The learner must kneel on one knee, and fasten the skate on the foot of the other leg. If he has a skate boot, or a high-laced shoe, so much the

better. It must be fastened securely to the foot, and closely, but not too tightly, strapped round the ankle, so that the foot will have free play, while, nevertheless, the skater feels confident in the security of his skates.

Things to be remembered.—Very rough or very smooth ice, and the ice underneath a bank, should be avoided.

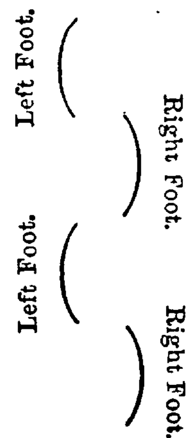
The learner should be confident, but not impetuous; cool and collected, and reliant upon his own resources. His feet must not be suffered to get wide apart, and the heels should be kept rather close together. He must keep the ankle of the foot firmly on the ice, inclining the body (so as to gain the edge of the skate), with a quick and decisive, but not hasty movement. The leg which is on the ice should be held perfectly straight, for though the knee must be somewhat bent at the time of starting, it should be straightened as quickly as possible without any jerk. The body should be kept erect, and the face elevated, and the arms raised or put down at the same time as the legs. To stop, you slightly bend the knees, draw the feet together, incline the body forward, and press upon the heels; or turn short to the right or left, the foot on the side to which you turn being the most advanced, and supporting part of the weight.

Starting upon the Inside Edge.—The learner's first attempt is to walk, but the walk soon changes into a slide. This is effected by pressing the inside edge of one skate against the ice, and moving forward with the other foot. The beginner, then, must strike out slowly with the right foot, and strike the ice sharply with the inside edge of the left skate, at the same time reclining the right shoulder

shortly forward. Having thus gained an impetus of about a yard, he must next advance the left foot, bring forward the left shoulder, (inclining to that side,) strike from the inside edge of the right skate, and proceed as before.

The Outside Edge, or *Forward Roll.*—To get on the outside edge of the right foot, the skater must, as soon as he has put that foot in motion, advance the left shoulder, throw back the right arm, look over the right shoulder, and incline the whole person boldly and decisively to that side, keeping the left foot suspended behind, with its toe closely pointed to the heel of the right. Thus an advance is made, and the skater must next bring the left foot past the inside of the right with a slight jerk, which produces an opposing balancing motion of the body. Poise the right foot for a moment, first on the outside of the heel and then on the inside of the toe, and by placing the left foot down before it, and striking outside to the left, giving at the same time a slight push with the inside of the right toe, you pass from right to left. The skater then continues to change from left to right, and right to left in the same manner, keeping himself erect, and not remaining too long upon one leg.

The Dutch Roll is so called from the peculiar motion of the Dutch tradesmen and market-women when pursuing their daily avocations. It is done on the outside edge forward, diverging no more from a straight line than is requisite to keep the skate on its edge.



The Cross Roll or *Figure Eight*, is also performed on the outside edge forward, by completing the

circle of which the Dutch roll is only a segment. When the skater has finished the stroke on the right foot, he should throw the left quite across it, which will make him press hard on the outside of the right skate, from which he must immediately strike, at the same time flinging back the left arm, and looking over the left shoulder, to bring him well upon the outside of the left skate. By completing the circle in this manner on each leg, the figure 8 is formed, each circle being correctly formed before the foot is changed.

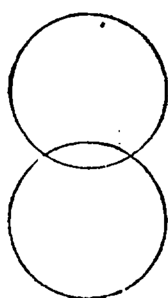
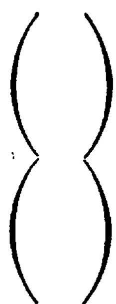


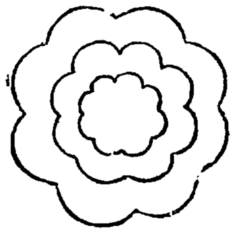
Figure of Three—performed on the inside edge backwards. The upper part of the 3 is formed like the half-circle, on the heel of the outside edge; but when the half circle is complete, the skater leans suddenly forward, and rests on the same toe inside, by which means a backward motion is produced, developing the tail of the figure. "At first," says a good authority, "the skater should not throw himself quite so hard as hitherto on the outside forward, in order that he may be able the more easily to change to the inside back. He may also be for some time contented with much less than a semi-circle before he turns. Having done this, and brought the left leg nearly up to the other, the skater must not pass it on in advance, as he would to complete a circle, but must throw it off gently sideways, at the same moment turning the face from the right to the left shoulder, and giving the whole person a slight inclination to the left side. These actions throw the skater upon the



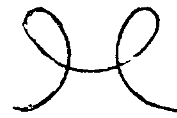
inside of his skate; but as the first impulse should still retain most of its force, he continues to move on the inside back, in a direction so little different, that his first impulse loses little by the change. If unable to change the edge by this method, the skater may assist himself by slightly and gently swinging the arm and leg outward, so as to incline the person to a rotary motion. This swing, however, must be corrected as soon as the object is attained; and it must generally be observed that the change from edge to edge is to be effected merely by the inclination of the body, not by swinging. When the skater is able to join the ends of the 3, so as to form one side of a circle; then by striking off in the same manner, and completing another 3 with the left leg, the combination of the two will form an 8. In the first attempts, the 3 should not be made above two feet long, which the skater will acquire the power of doing almost imperceptibly. He may then gradually extend the size as he advances in the art. Though backward skating is spoken of, the term refers to the skate only, which in such cases moves heel foremost, but the person of the skater moves sideways, the face being always turned in the direction in which he is proceeding."

The *Back Roll* is a means of moving from one foot to the other alternately. Turning his face towards the left shoulder, he presses the inside of the left skate upon the ice, and immediately strikes from it to the outside back of the other, by bearing into the ice as forcibly as he can at the toe. The "back cross roll" is performed in a similar manner, but the stroke is from the outside instead of the inside of the skate.

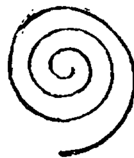
Having gained perfection in these preliminary movements, the skater may now amuse himself by acquiring a knowledge of the principal figures of the Dutch maze, the true lover's knot, and the "Cornua Ammonis," or by learning to take a part in a quadrille or waltz.



a. Dutch Maze.



b. True Lover's Knot.



c. Cornua Ammonis.

2.—CROQUET.

For the last five years the game of Croquet has been rising in public estimation, despite the ridicule of *Punch* and other humorists, and in the face of the persistent opposition of old maids, old bachelors, and all the *laudatores temporis acti*, who object to a new sport as they would to a novelty in politics. Every schoolboy knows with what an outburst of prejudice the great designs of Stephenson were received; and how that the first ingenious individual who proposed to illuminate our streets and dwelling-houses with gas was denounced as a madman! What wonder, then, that croquet

has had its enemies; and that, if it has triumphed, it has triumphed in defiance of a vigorous antagonism. And, sooth to say, the game is an innocent game, while admirably adapted to display Master Jack's correctness of calculation and power of organization, no less than Miss Kate's grace of attitude and urbanity of disposition. It is also a *family* game; that is, it is excellently fitted to amuse any little family-circle who can have access to a small plot of level turf; and is almost as certain to prove entertaining to Fanny, aged ten, and Alfred, aged nine, as to Mr. Horace Brown, junior, or Miss Brown, *ætat* nineteen. It can be played by brothers and sisters together—a great advantage; and even paterfamilias and materfamilias, or aunt and uncle, may take a share in it. Such a game, we think, was much wanted; and we hold the inventor of croquet to deserve the gratitude of every right-thinking and judicious-minded individual.

We proceed to specify the laws of croquet, and to describe the manner in which it is played. But it is necessary we should premise that croquet has had several law-makers, and that almost every knot of players have their own modifications. In fact, the game is easily rendered more difficult or more facile according to the taste of its professors. Some there are who look upon Captain Mayne Reid as the Lycurgus, the Solon, perhaps as the Draco of the game; while others follow out the instructions of Mr. Jaques, so well known as a manufacturer of croquet implements; and others the rules which emanated from a grand divan of croquet-artistes summoned by the editor of *The Field* newspaper.

The following laws and explanations must, therefore, be accepted in a general sense; and the player is at liberty, after mastering their *principles*, to modify his practice according to any authority he chooses.

First, we have to consider the dimensions of

THE CROQUET-GROUND.

This should be a smooth and level plot of turf, kept well mown, and free from inequalities. It should be rolled very frequently; and in dry weather occasionally watered, but some hours before the game begins. The ground should be raised on each side, to prevent the balls from rolling to illimitable distances, and to furnish a species of miniature terrace, where spectators may place their seats, and which, if you please, may be adorned with some graceful vases of flowers. Its extreme length, for large parties, should be 90 to 100 yards; on no account should it be less than 30 yards—unless you live in a town, and your garden is confined to Liliputian dimensions, in which case necessity knows no (croquet) laws. Its breadth, compared with its length, should be in the proportion of 3 to 5; that is, if the ground be 30 yards long, it should measure 18 yards in width.

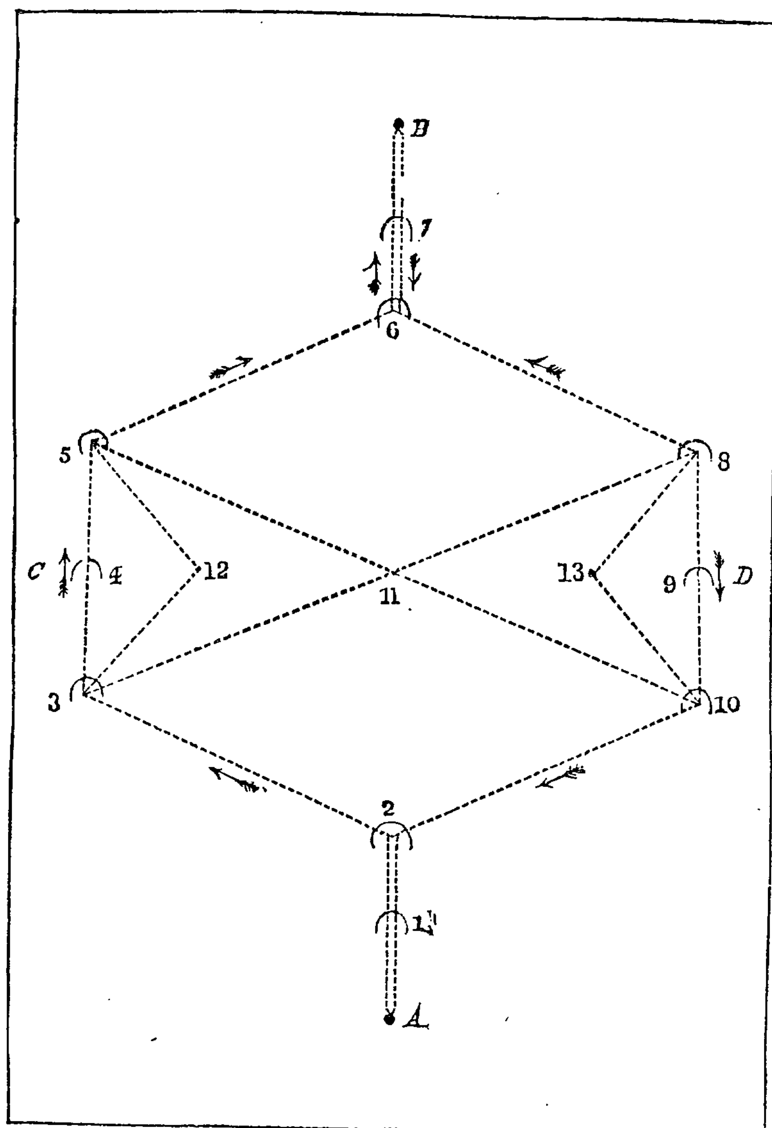
THE CROQUET IMPLEMENTS

Consist of two turning sticks, ten iron hoops, eight wooden balls (of different colours), eight mallets (corresponding to the balls in colour), and eight clips (also of various colours). The best mallets are made of ash; the best balls of beech-wood. Sets of croquet by different makers are sold at all prices—

from 15s. up to £5, 5s., according to the quality and make. A very good set may be obtained for 30s. The number of players may be eight, six, or four. But the game of eight is unpleasantly slow and protracted; and a match with six players, well played, will occupy the best part of an afternoon. It is better to divide the players into two sets; one set starting from the winning stick, and the other simultaneously from the turning stick, so as to prevent the possibility of confusion.

ARRANGING THE GROUND.

The plan of the original game is as follows:—



Occasionally hoops 4 and 9 are removed, and a hoop inserted in the centre 11, which renders the game somewhat more difficult; or hoops 4 and 9 may be shifted to 12 and 13 for the same purpose. [The dotted lines .... indicate the direction of the balls.]

In laying out the ground, care must be taken that the turning sticks A and B should be placed in the exact centre of the breadth or narrower side. Then measure the distance from A to B, and cut a piece of string one-tenth of the length, which, if it is thirty yards, will give you three yards for the length of your string. Now, this will be the exact distance at which you must set your hoops 1 and 2 from the starting stick and from each other respectively. In like manner, at the other end of the ground, arrange the turning stick, and hoops 7 and 6. The only hoops now to fix are the side hoops. These should be parallel to the centre line, and six yards (or two-tenths) from it on each side. Hoops 3 and 10 must be at the same distance from number 2, and hoops 5 and 8 from hoop 6. The distance between hoops 3, 4, and 5, and 8, 9, and 10, will be one-tenth, or three yards.

PLAYING THE GAME.

The turning sticks are ornamented with rings of colour in the following order, beginning from the top: blue, pink, black, yellow, brown, orange, green, and red. Each player chooses a colour, and takes a mallet, a ball, and a clip to correspond. The order of the colours gives the order in which the players play; and as, if there are two parties, those on each side play alternately, it follows that, in a

game of eight, the dark balls—blue, black, brown, green—will be opposed to the light—pink, yellow, orange, red. The use of the clips is to show the last ring through which the player has passed, though some players prefer to show the *next* ring through which they *have* to pass; in either case, they register the progress of the game, and prevent any dispute arising between the combatants. They are simply hung upon the hoops, and moved forward or backward as the players move.

The object of the game is to drive your ball in succession through all the hoops, in the direction indicated by the dotted lines on the diagram, and to strike the two posts. The player who first succeeds in accomplishing this performance, and returning to the starting-post, wins; and the side, all whose members first achieve the same feat, is the winning side.

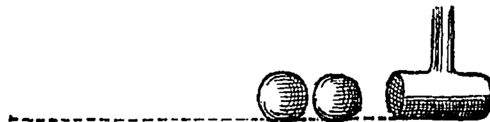
This seems simple enough—on paper—but is by no means so simple in reality. Much judgment, foresight, and tact are required to make a skilful player. For the game is complicated by a privilege which is the real and true *croquet*. If a player hit with his ball an opponent's, he is permitted to place his ball against the one he has struck, and, planting his foot upon his own ball, he strikes it with his mallet in such wise as to drive the hostile ball out of its course, and in any direction he may consider most beneficial for himself or his side. This is croquet. But he may also croquet a partner's ball, and in that case may send it forward through one or more hoops, to the great advantage of his fellow-player. Only the reader must remember, no

player can croquet or be croqued until he has passed through the first hoop. It is this act of croquet which makes all the interest and difficulty of the game.

Now, there is either a "tight" croquet or a "loose" croquet. In the former, the striker fixes his foot firmly on the ball; in the latter, he strikes without using his foot.

"Loose croquet" is susceptible of certain variations. The two balls may be placed directly behind one another, in such a manner that they and the long axis of the head of the mallet shall be in the same straight line when the player takes his stroke. A quick, sharp blow, under these circumstances, will drive the croqued ball forward, while leaving the player's almost stationary.

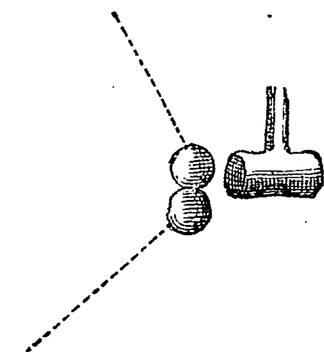
If the player wishes to keep his own ball perfectly still, and yet not to play "tight croquet," he has only to strike the said ball below the centre; which mode of play is known as "dead croquet." Again, he may play "rolling croquet;" that is, he places the balls directly behind each other, as before; but in striking, he allows the mallet to follow the balls, causing the two balls to roll on together. This method is often very useful in helping forward a fellow-player. There is also "splitting croquet," in which the balls are placed at an angle to the mallet's head, and therefore, when struck, fly in opposite directions, or "split."



LOOSE CROQUET.

A splitting croquet may be taken with as little movement as possible of the croqued ball. Some law-makers do not require any disturbance of the second ball, so that the two

touch; and hence this mode of splitting croquet is called "taking two off." We think that in all cases it is best not to insist on the movement.



SPLITTING CROQUET.
Showing the direction which the balls will take.

Croquet must not be confused, as it too often is, with *Roquet*. "Roquet" is the act of driving the player's ball, by a blow of his mallet, against another ball. It is the act of "roquet" that entitles you to the privilege of "croqueing"* the ball so struck.

Let us now mark the progress of the game.

"Blue"—the holder of the blue mallet and ball—begins by placing his ball twelve inches, or a mallet's length, from the starting-post, and endeavouring, with a sharp, straight stroke delivered against the centre of the ball, to impel it through the first hoop. If he succeeds, he goes on playing; passes the second hoop, and then through the third. Perhaps he fails in clearing the third hoop, in which case he is said to be "wired," and has to pause until his turn comes round.

[A ball is "in play" as soon as it has cleared the first hoop. It continues to be "in play" until it makes a *roquet*, when it is said to be "in hand." A ball "in hand" must take croquet, after which it is again "in play." Other definitions we shall give hereafter.]

Blue being brought to a stand for awhile, Pink plays, and, having gone through the second hoop, roquets Blue's ball, which he afterwards croquets, driving it, perhaps, to

* Or "croqueting." It is spelt both ways; but the spelling adopted in the text seems to us the more correct.

the other end of the ground, so as to delay Blue's chances of getting into the game. He then clears hoops 3, 4, and 5, but fails to clear the sixth hoop. Black then comes on the field, and, in their respective turns, the other players mingle in the fray, until the fun becomes "fast and furious," and great judgment is required to avoid an unlucky croquet or to make a successful hit. If two or three balls lie close together, and the player roquets one of them, he may, after croqueing it, proceed to croquet the others, evidently to the great benefit of his own side, and to the serious detriment of his opponents.

After clearing hoops 1, 2, 3, 4, 5, 6, and 7, the players are required to strike the turning-post, and then they commence their return-journey. Some authorities will not allow the player who has struck the turning-post to be "in play," but compel him to pause there until his turn again comes round. We hold this, however, to be an unfair and absurd innovation, and consider that it is but a point in the game, like passing a hoop, and that the player is fully entitled to continue his homeward progress.

As soon as he has reached the starting-point, a player becomes what is technically called a *Rover*, and earns the liberty of roving about the ground to attack his foes and assist his friends. He is not allowed, however, to croquet the same ball twice in one turn, and his privileges are otherwise restricted and defined by laws which we shall shortly explain.

When all the players on one side have passed through all the hoops, and struck the two posts, the victory is theirs, and the game finished.

DEFINITIONS.

The term "in order" signifies the succession of hoops and posts which have to be cleared by every player. A player having passed through No. 1, must take No. 2 "in order;" that is, he must not attack No. 3 before he has cleared No. 2.

"Running a hoop" means sending a ball through it by a blow of the mallet. This, of course, is identical with "clearing" or "passing through" a hoop. If a ball remains under the hoop, and it is doubtful whether it is *quite* through, the question is decided by applying a straight edge, or, more roughly, a mallet behind the hoop—the hoop, of course, being perpendicular. If the straight edge or handle of the mallet touches the ball, the hoop is not run.

A "point" is made when the player runs or clears a hoop, or hits a post, or runs a cage; each, of course, in order.

A post is *hit* when the striker's ball is seen to move it, or when the sound of the ball against it is heard.

A "cage" is "run" when the ball has passed through it in *any* direction.

A "turn" is the innings of any one player.

LAWS OF CROQUET.

1. The ball, at the commencement of the game, must not be placed more than a mallet's length from the starting-post.

2. Strokes must be given with the *head* of the mallet, and not the side. If a hoop is in the way, so that the whole length of the mallet's head cannot be got down to strike the ball in the desired direction, the player must either hit in some other direction, or content himself with a cramped stroke.

3. A ball must go through a hoop to constitute a run.

4. In striking, the mallet must fully and fairly hit the ball, and not be pushed along the ground after the stroke has been made.

5. The course of the mallet in striking must be *across* the body, from left to right, or right to left. [This law, it is but right to say, is not insisted upon by many authorities. To hit the ball right before the body, or to "spoon" it, is, however, very ungraceful, and unworthy of a good player.]

6. The player's hand or hands, when holding the mallet, must be eighteen inches from the mallet's head.

7. If a player play with any other ball than his own, he loses his turn, and replaces the ball in its proper position, unless the error is not discovered before he has made his second stroke.

8. A player may in one stroke drive his ball through more than one hoop.

9. If a ball, while rolling, is touched or stopped by the player on his side, the player loses his turn. If by the other side, the striker may either take his stroke again, or, if entitled to another stroke, may proceed with the balls left where they stopped.

10. If the player croquets a ball which he is not entitled to croquet, he loses the remainder of his turn, and the ball or balls moved must be replaced. Should not the error be discovered before the player has made his next stroke, the croquet holds good, and the player continues his turn as though no error had been committed.

11. If a ball is moved in taking aim, it counts as a stroke. [We think this law may advantageously be waived in ordinary play, but it should be enforced in a match.]

12. If a player makes a second hit—when the first has not been hard enough, for instance—he loses his turn, and the ball must be replaced.

13. If he plays out of turn, he loses all benefit from any point or points he may make; and the balls are to be replaced, unless the error should not be discovered till after the next striker has played his first stroke.

14. Balls struck beyond the boundaries of the croquet-ground must at once be replaced half a mallet's length within the edge, measured from the spot where they went off, at right angles to the margin.

15. In playing "tight croquet," if the player allows his ball to slip, he loses the remainder of his turn.

16. A ball driven through its hoop or cage, or against its post, "in order," by an antagonist, counts that point, and at its next turn is "in order" for the next point, just as if the player had made the previous one by his own play.

17. If a ball strike another ball, and these run a hoop, the player may either croquet or continue his stroke, and is not required to pass through the same hoop again.

18. But if the ball strike the player's person or mallet, and then run a hoop, the stroke does not count.

19. A ball can be croqued through its own hoop.

20. If a ball, instead of playing at its hoop, play at a ball on the other side of the hoop, and has then to be moved by the hand through its own hoop in order to croquet, it is not considered to have cleared the hoop, and must return to the proper side, and go through in the ordinary manner.

21. If a player strike a ball which he cannot croquet, and that stroke sends his ball through a hoop, the last stroke is valid, and the player continues his turn.

22. If a ball, after passing through a hoop, roll back again, it is to be considered as having run the hoop.

23. The player may croquet whenever his ball strikes another, provided that the ball he has struck does not hit the winning-post after having cleared the hoops.

24. No ball can croquet, or be croqued, until it has run the first hoop.

25. No ball, except a rover, can croquet the same ball twice until the striking ball has run a hoop or touched a post since the first croquet.

26. A player, after striking a ball, is not compelled to croquet it, but may play in any direction he thinks fit, always provided that he plays from the place where his ball lies.

27. If a player, in the act of croqueing, do not move the croqued ball at least six inches, he may replace the ball, and take a second stroke.

28. A player may diverge from his course as he pleases, and croquet any player's ball wherever it may be placed.

29. If a ball, when croqued, hit another, the second ball does not croquet the third.

30. If a player by one stroke hit two or more balls, and croquet one, he is required to croquet all he has struck.

31. If a player hit a ball through a hoop, which he himself clears at the same time, he gains but one additional turn.

32. If a ball be croqued behind the starting-post, it may, before playing, be placed a mallet's length in front of it.

33. Striking the post is in all respects equal to running a hoop.

34. If a player in croqueing strikes the winning-post, it does not count; nor is it valid when a ball, in croqueing, slips from under the foot and strikes the turning-post.

35. No rover may croquet the same ball twice in one run.

36. A rover may only play a second stroke when he has croqued another ball.

37. A ball is "dead" when it has run all the hoops and struck the two posts.

38. A rover who hits another ball, and then strikes the post, is "dead," and cannot take another turn.

39. A match is best of three games.

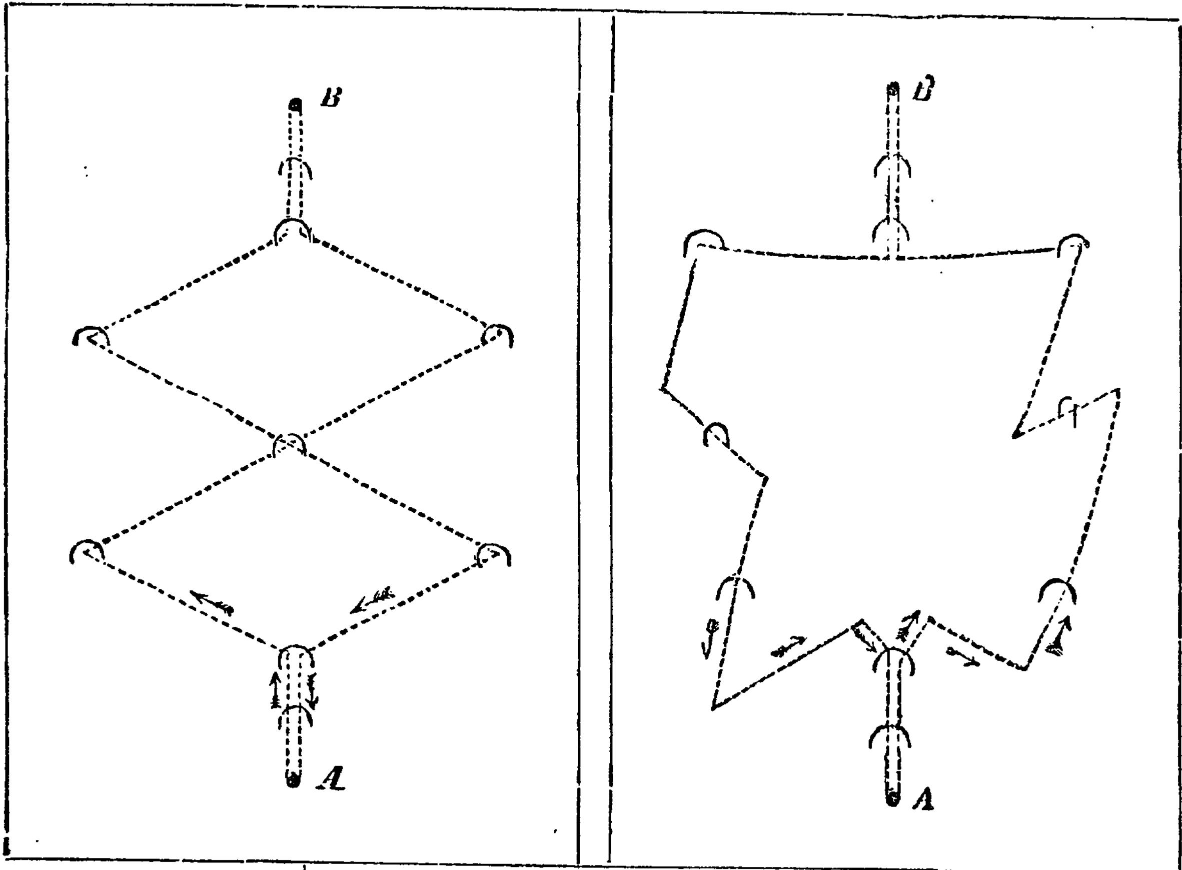
40. Every player must keep his or her temper, and the gentlemen must remember their *devoirs* towards the ladies.

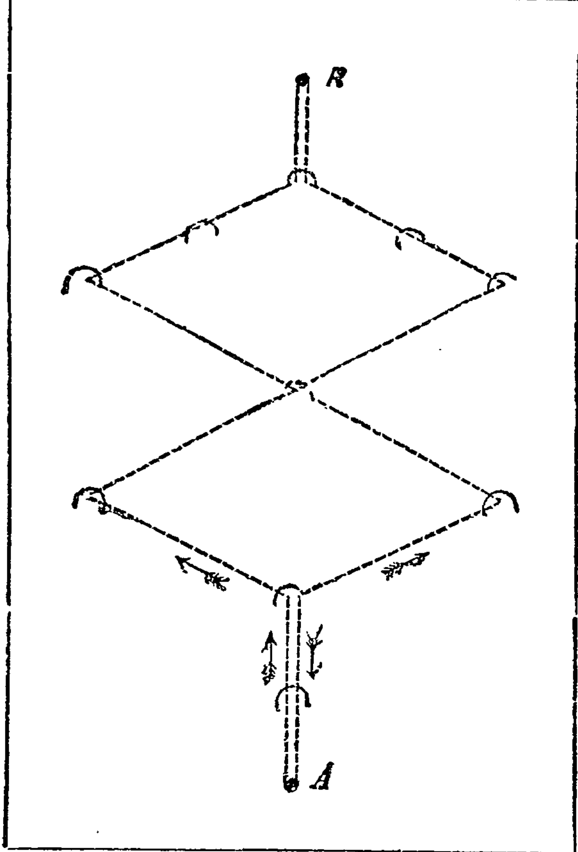
41. Finally, practice makes perfect! *

[PARLOUR CROQUET, issued by Messrs. Jaques and Son, is an in-door imitation of the game, capable of being played upon a parlour-table. The principles and laws are identical; but in croqueing, the player fixes the forefinger of his left hand on the ball to be croqued instead of his foot; and some other variations, rendered necessary by the narrowness of the area, are introduced.]

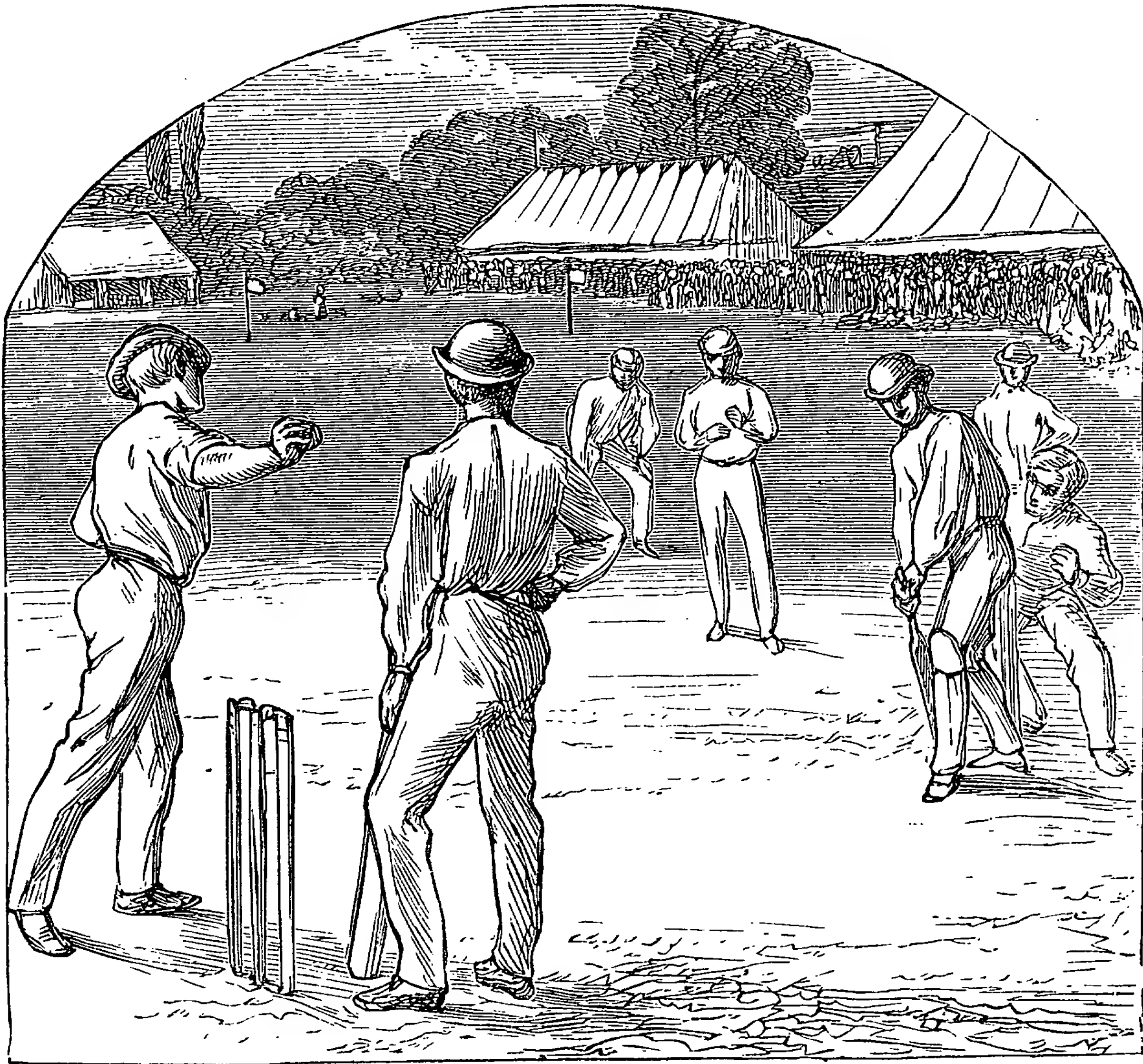
* For further information, the reader may consult the numerous Treatises on Croquet, an article in *London Society*, vol. ix. (for 1866), and "Croquet: its Implements and Laws," published at 346 Strand (in 1866). Directions for playing the game are also furnished by the different makers, of whom Jaques and Son were the original, and are, in our opinion, the best.

DIAGRAMS ILLUSTRATIVE OF THE VARIOUS POSITIONS IN WHICH THE HOOPS MAY BE PLACED.





A, Starting-post. B, Turning-post.



3.—CRICKET.

"'A noble game, sir, eh?'

"'It is more than a game; it is an institution,' said Tom.

"'Yes,' said Arthur, 'the birth-right of British boys, old and young, as Habeas Corpus and trial by jury are of British men.'"—*Hughes' Tom Brown's School Days.*

"Cricket relies on a cool head, a quick eye, a supple wrist, a swift foot; all the nobler attributes of the man, mental and physical, are brought into play by it."—*Temple Bar Magazine, Sept.* 1862.

Who invented Cricket? Whence is the appellation of the game derived? When and where was it first introduced? Was it known to the Saxons or the Normans? These are questions which archæologists, despite the most sedulous research, have been unable to answer satisfactorily; nor

have they determined whether the word *cricket* is a corruption of the *cheegar* of the Persians. It seems probable, however, that it has grown out of a thirteenth century game called *Club Ball*, and that it is identical with the ancient sport of "Hand-in and Hand-out," and the Scotch game of "Cat and Dog." *Creag* or *Criece* (Saxon for a crooked stick) was the name of a game played early in the fourteenth century. "In the Bodleian Library," says Strutt, "there is a MS. dated 1344, which represents a figure, a female, in the act of bowling a ball to a man, who elevates a straight bat to strike it. Behind the bowler are several figures, male and female, waiting to stop and catch the ball, their attitudes grotesquely eager for the 'chance.' The game is called *Club Ball*, but the score is made by hitting and running, as in cricket."

From the silence, however, of our poets and dramatists respecting it, we should imagine that the game did not become popular until towards the close of the seventeenth century. Edward Phillips, who wrote in 1685, represents a lady as addressing her lover thus: "Will you not, when you have me, throw stocks at my head, and cry, 'Would my eyes had been beaten out of my head with a cricket-ball the day before I saw thee?'" Stowe mentions it as one of the pastimes of the lower order of Londoners, and Tom D'Urfey as a sport in which the Welshman *Shenkin* excelled:—

> "Her was the prettiest fellow
> At foot-ball or at cricket;
> At hunting chase or nimble race,
> By heaven, how her could prick it!"

The game gradually developed itself into something much resembling the great national sport of the nineteenth century—its records really commencing from about 1746, when we hear of a match played by Kent against All England, in the Artillery Ground, London. By the earlier years of the present century, it had spread from the northern counties to Kent and Surrey, and from Kent and Surrey over all England. "Everywhere it was played. It was encouraged at our public schools; gentlemen's parks were lent to it; the village green resounded with it; noble and peasant, the clergyman and the layman, the lawyer and the doctor, the lawyer's clerk and the doctor's lad, the artisan and his master, took part in, and enjoyed it. Lord Byron in 1805 played in the Harrow Eleven against Eton, and we know that the excellent and philanthropic William Wilberforce was laid up by the severe blow which he received on the leg whilst playing at the game with his sons. Tom Walker, Beldham, John Wills, Fennex, Hammond, Lambert, Sparks, Burnett, and Freemantle, were the best professionals of the day; though within four or five years Budd, Brand, Osbaldeston, Parry, Ward, Howard, Bigley, Thurnwood, Thaldercourt, Slater, Flavell, Ashby, Searle, and Saunders, appeared upon the scene; and before two decades had run out, the ball had been handed over to Broadbridge and Lillywhite, Thynn and Fuller Pitch. The Dukes of York, Richmond, Bedford, and Hamilton, the Earls of Thanet and Darnley, Lord Derrymore, and many others of the nobility, not only patronized, but enjoyed it heartily; whilst even the Prince Regent on several occasions played in the White

Conduit Fields. When Lord's Fields existed where Dorset Square is now, a mark was set up which was long known as 'the Duke's strike,' for it recorded a hit of 132 yards in the air from the famous bat of his grace the Duke of Hamilton."*

THE LAWS OF CRICKET.

As Revised by the Marylebone Club in 1860.

1. The *Ball* must weigh not less than five ounces and a half, nor more than five ounces and three quarters. It must measure not less than nine inches, nor more than nine inches and one quarter in circumference. At the beginning of each innings, either party may call for a new ball.

2. The *Bat* must not exceed four inches and one quarter in the widest part. It must not be more than thirty-eight inches in length.

3. The *Stumps* must be three in number, twenty-seven inches out of the ground; the *Bails* eight inches in length; the *Stumps* of equal and sufficient thickness to prevent the ball from passing through.

4. The *Bowling Crease* must be in a line with the stumps; six feet eight inches in length; the Stumps in the centre, with a return crease at each end towards the Bowler, at right angles.

5. The *Popping Crease* must be four feet from the wicket, and parallel to it; unlimited in length, but not shorter than the Bowling Crease.

6. The *Wickets* must be pitched opposite to each other by the umpires, at the distance of twenty-two yards.

7. It shall not be lawful for either party during a match, without the consent of the other, to alter the ground by rolling, watering, covering, mowing, or beating, except at the commencement of each innings, when the ground shall be swept and rolled, unless the side next going in object to it. This rule is not meant to prevent the striker from beating the ground with his bat near to the spot where he stands during the innings, nor to prevent the bowler from filling up holes with saw-dust, &c., when the ground shall be wet.

* Temple Bar Magazine, September 1862.

8. After rain, the Wickets may be changed with the consent of both parties.

9. The *Bowler* shall deliver the ball with one foot on the ground behind the bowling crease, and within the return crease, and shall bowl four balls before he changes Wickets, which he shall be permitted to do only once in the same innings.

10. The ball must be bowled. If thrown or jerked, or if the Bowler, in the actual delivery of the ball, or in the action immediately preceding the delivery, shall raise his hand or arm above his shoulder, the Umpire shall call, "No ball."

11. He may require the Striker at the wicket from which he is bowling to stand on that side of it which he may direct.

12. If the Bowler shall toss the ball over the Striker's head, or bowl it so wide that, in the opinion of the Umpire, it shall not be fairly within the reach of the batsman, he shall adjudge one run to the party receiving the innings, either with or without an appeal, which shall be put down to the score of Wide Balls. Such ball shall not be reckoned as one of the four balls; but if the batsman shall by any means bring himself within reach of the ball, the run shall not be adjudged.

13. If the Bowler deliver a "no ball" or a "wide ball," the Striker shall be allowed as many runs as he can get, and he shall not be put out except by running out. In the event of no run being obtained by any other means, then one run shall be added to the score of "no balls" or "wide balls," as the case may be. All runs obtained for "wide balls" to be scored to "wide balls." The names of the bowlers who bowl "wide balls" or "no balls" in future to be placed on the score, to show the parties by whom either score is made. If the ball shall first touch any part of the Striker's dress or person (except his hands), the Umpire shall call "Leg bye."

14. At the beginning of each innings the Umpire shall call "Play;" from that time till the end of each innings no trial ball shall be allowed to any Bowler.

15. The *Striker is out* if either of the bails be bowled off, or if a stump be bowled out of the ground;

16. Or, if the ball, from the stroke of the bat, or hand, but not the wrist, be held before it touch the ground, although it be hugged to the body of the catcher;

17. Or if in striking, or at any other time while the ball shall be in play, both his feet shall be over the popping crease, and his wicket put down, except his bat be grounded within it;

18. Or if in striking at the ball he hit down his wicket;

19. Or if, under pretence of running, or otherwise, either of the Strikers prevent a ball from being caught, the Striker of the ball is out;

20. Or if the ball be struck, and he wilfully strike it again;

21. Or if, in running, the wicket be struck down by a throw, or by the hand or arm (with ball in hand), before his bat (in hand) or some part of his person be grounded over the popping crease—but if both the bails be off, a stump must be struck out of the ground;

22. Or if any part of the Striker's dress knock down the wicket;

23. Or if the Striker touch or take up the ball while in play, unless at the request of the opposite party;

24. Or if with any part of his person he stop the ball, which, in the opinion of the Umpire at the Bowler's wicket, shall have been pitched in a straight line from it to the Striker's wicket, and would have hit it.

25. If the players have crossed each other, he that runs for the wicket which is just down is out.

26. A ball being caught, no runs shall be reckoned.

27. A Striker being run out, that run which he and his partner were attempting shall not be reckoned.

28. If a lost ball be called, the Striker shall be allowed six runs; but if more than six shall have been run before "Lost ball" shall have been called, then the Striker shall have all which have been run.

29. After the ball shall have been finally settled in the wicket-keeper's or bowler's hand, it shall be considered dead; but when the Bowler is about to deliver the ball, if the Striker at his wicket go outside the popping crease before such actual delivery, the said Bowler may put him out, unless (with reference to the 21st law) his bat in hand, or some part of his person, be within the popping crease.

30. The Striker shall not retire from his wicket and return to it to complete his innings after another has been in, without the consent of the opposite party.

31. No substitute shall in any case be allowed to stand out or run

between wickets for another person, without the consent of the opposite party; and in case any person shall be allowed to run for another, the Striker shall be out if either he or his substitute be off the ground in manner mentioned in laws 17 and 21, while the ball is in play.

32. In all cases where a substitute shall be allowed, the consent of the opposite party shall also be obtained as to the person to act as substitute, and the place in the field which he shall take.

33. If any Fieldsman stop the ball with his bat, the ball shall be considered dead, and the opposite party shall add five runs to their score; if any be run they shall have five in all.

34. The ball having been hit, the Striker may guard his wicket with his bat, or with any part of his body except his hands, that the 23rd law may not be disobeyed.

35. The Wicket-keeper shall not take the ball for the purpose or stumping until it have passed the wicket; he shall not move until the ball be out of the Bowler's hand; he shall not by any noise incommode the Striker; and if any part of his person be over or before the wicket, although the ball hit it, the Striker shall not be out.

36. The Umpires are the sole judges of fair or unfair play; and all disputes shall be determined by them, each at his own wicket; but in case of a catch which the Umpire at the wicket bowled from cannot see sufficiently to decide upon, he may apply to the other Umpire, whose opinion shall be conclusive.

37. The Umpires in all matches shall pitch fair wickets; and the parties shall toss up for choice of innings. The Umpires shall change wickets after each party has had one innings.

38. They shall allow two minutes for each Striker to come in, and ten minutes between each innings. When the Umpire shall call "Play," the party refusing to play shall lose the match.

39. They are not to order a Striker out, unless appealed to by the adversaries.

40. But if one of the Bowler's feet be not on the ground behind the bowling crease and within the return crease when he shall deliver the ball, the Umpire at his wicket, unasked, must call "No ball."

41. If either of the Strikers run a short run, the Umpire must call "One short."

42. No Umpire shall be allowed to bet.

43. No Umpire is to be changed during a match, unless with the consent of both parties, except in case of violation of the 42nd law; then either party may dismiss the transgressor.

44. After the delivery of four balls, the Umpire must call "Over," but not until the ball shall be finally settled in the Wicket-keeper's or Bowler's hand. The ball shall then be considered dead. Nevertheless, if an idea be entertained that either of the Strikers is out, a question may be put previously to, but not after, the delivery of the next ball.

45. The Umpire must take especial care to call "No ball" instantly upon delivery; "Wide ball" as soon as it shall pass the Striker.

46. The Players who go in second shall follow their innings, if they have obtained eighty runs less than their antagonists, except in all matches limited to only one day's play, when the number shall be limited to sixty instead of eighty.

47. When one of the Strikers shall have been put out, the use of the bat shall not be allowed to any person until the next Striker shall come in.

THE LAWS OF SINGLE WICKET.

1. When there shall be less than five Players on a side, Bounds shall be placed twenty-two yards each, in a line from the off and leg-stump.

2. The ball must be hit before the Bounds to entitle the Striker to a run, which run cannot be obtained unless he touch the bowling-stump or crease in a line with his bat, or some part of his person, or go beyond them, returning to the popping-crease as at Double Wicket, according to the 21st law.

3. When the Striker shall hit the ball, one of his feet must be on the ground, and behind the popping-crease, otherwise the Umpire shall call "No hit."

4. When there shall be less than five players on a side, neither byes nor overthrows shall be allowed, nor shall the Striker be caught out behind the wicket, nor stumped out.

5. The Fieldsman must return the ball so that it shall cross the play between the wicket and the bowling-stump, or between the bowling-stump and the Bounds. The Striker may run till the ball be so returned.

6. After the Striker shall have made one run, if he start again he

must touch the bowling-stump, and turn before the ball cross the play to entitle him to another.

7. The Striker shall be entitled to three runs for lost ball, and the same number for ball stopped with bat, with reference to the 28th and 33rd laws of Double Wicket.

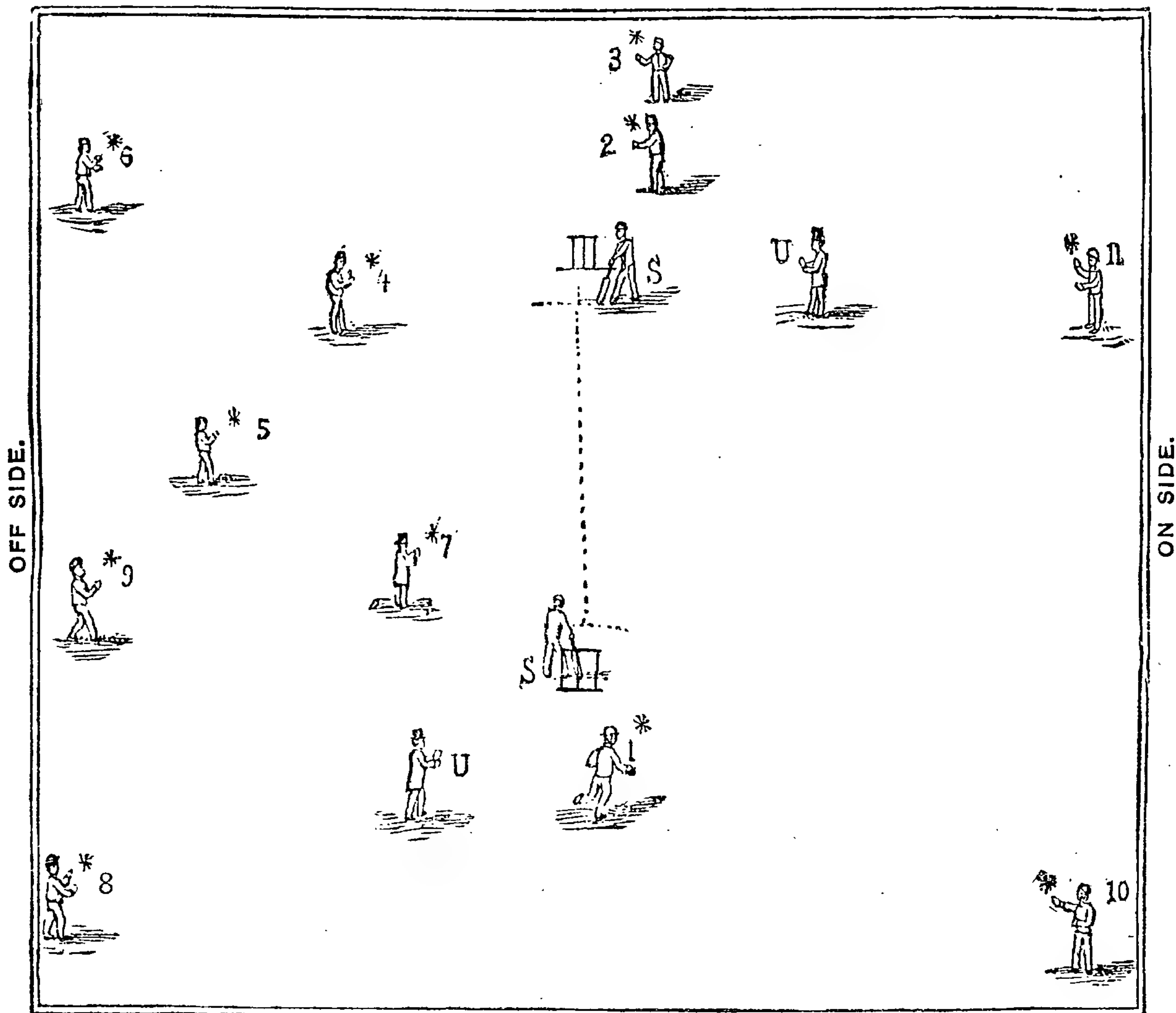
8. When there shall be more than four players on a side, there shall be no bounds. All hits, byes, and overthrows shall then be allowed.

9. The Bowler is subject to the same laws as at Double Wicket.

10. No more than one minute shall be allowed between each ball.

NAMES AND DUTIES OF THE RESPECTIVE PLAYERS.

Diagram.



POSITIONS OF THE PLAYERS.

1 and 2. Bowler and Wicket-keeper. 3. Long Stop. 4. Short Slip. 5. Point. 6. Long Slip. 7. Mid-Wicket. 8. Long Field Off. 9. Cover Point. 10. Long Field On. 11. Leg.

(1.) *The Bowler.*—The science of bowling is only to be mastered by long and earnest practice under the eye of an experienced professor. There are always fewer good bowlers than good batsmen—bowling making far greater demands upon the reflective and calculating faculties; so that an enthusiastic writer exclaims:* "A perfect bowler, like a perfect orator, is the creation of a happy generation, and not to be found even in every country." The player who would become, not perhaps a perfect, but a tolerable bowler, must bear in mind the following maxims, as propounded by the author of "The Cricket Field:"—"In the field," he says, "*short slip*, or *draw*, is the easiest place for the bowler. He should save his hands from hard throws from the fieldsmen, and should insist on the ball being returned to him an easy catch, to save stretching and reaching after it; such exertions put a bowler out of his *form* and precision. In learning, consult with a bowler of experience as to the style suitable to your strength, and keep it. Be fast, or slow; only decide at once, and *practise one style only.* 'Precision before pace.' Never make a point of fast bowling; if pace does not come naturally, it will defy good pitch and precision. Having decided on your style, on your number of steps and general delivery (for all which good advice is required), *practise without the least variation.* By trying different ways, you form conflicting habits, and your delivery can never be fixed and natural. An accurate bowler has always a certain mechanical uniformity in his start, his run, and his delivery. Habit makes him a kind of mov-

* *London Society*, art. Cricketana. November 1862.

able catapult ; he seems to be naturally in the right swing. This is the secret of true bowling ; and this regular *swing* depends on *uniform practice.* Again. Bowl, if it be only a dozen balls, nearly every day. Habit is formed by continuous action ; but, to bowl till you are tired, is to take the tone out of your muscles, and is positively injurious to a learner. Practise both sides of the wicket—also against the wind, to be prepared for every disadvantage. The reason so few men learn bowling is, that they adopt a style too violent to be pleasant. Bowlers of a moderate pace are generally fond of the exercise of tact and manœuvring. Temper and patience, and a resolution not to be put off your bowling by ill luck, are indispensable. Bowl with an object, with all your thoughts bent upon it, with calm but resolute decision." * There are three different kinds of bowling,—fast underhand, slow underhand, and overhead, which is always fast. The object of the bowler is, of course, by delivering numerous varieties of balls, to deceive the eye and mislead the aim of the batsman, and so to send the ball rattling into his wicket. For this purpose a twist or *bias* is given to the ball, which is designed to make it, after it touches the ground, take a direction unexpected by the batsman. The mode of producing this bias can only be learned from the lessons or example of a professed bowler. The different balls have received explanatory names according to their mode of delivery and striking the ground, as "lengths" and "not lengths," "the toss, tice, long hop, half volley, and ground." To the cricket-student we would

* See "Lillywhite's Guide to Cricketers for 1862."

strongly recommend the practice of bowling, as at once the most scientific, the most difficult, and most interesting branch of the game.

(2.) *The Wicket Keeper.*—In the present style of high round-arm bowling the wicket-keeper need be cased in armour, and swathed in padding, the balls are delivered with such dangerous force and at such an unreasonable height. His duties are,—to stop the balls when missed by the batsman, and to drive them in at his stumps when he is off his ground; or, when he is running, to be ready to catch and stump before the striker grounds his bat.

"The wicket-keeper is the best man for a general—should, if possible, give orders by motion of the hand, unseen by the striker. The fieldsmen must be ever alert to his signals. Every player should practise wicket-keeping; the value in an eleven of a good wicket-keeper is very great—excellence here is very rare. It is fine practice for hand and eye, and judgment of lengths; so wicket-keepers are almost always good batsmen. Practise the left hand. Experience alone will give a steady and unwinking eye. Short Slip takes wicket-keeper's place when he fields a ball."

(3.) *Long Stop* is the wicket-keeper's assistant, and should be always on the alert to prevent "byes," and to cover slips from the bat. He should practise throwing up the ball with celerity and decision.

(4.) *Short Slip* stands between the wicket-keeper and point, from six to twelve yards off the wicket. His principal duty is to catch the ball when, as often chances, it is raised off the bat into the air by the spin given to it by the

bowler. He should be constantly on his guard, as the balls usually come with great swiftness. In backing up he should come next to the wicket-keeper; and many a *run out* has been missed because slip *will* delay to take wicket-keeper's place.

(5.) *Point* requires particular practice to allow for the "curl" of the ball. He stands farther off than short slip, but has much the same duties to discharge.

(6.) *Long Slip*, also called Cover, and (9.) Cover Point, are so stationed as to stop those balls which escape slip and point.

(7.) *Mid-Wicket* should be placed about eleven or thirteen yards from, and in a line with, the bowler's wicket. "This situation requires a person of good judgment and activity. There is no place in the field where so many struggles occur to get a run, as also catches and severe hits."

(8.) *Long Field Off* should be able to throw well. His station is to cover the bowler and middle wicket, and out far enough generally to save two runs.

(10.) *Long Field On* has a similar station on the bowler's right. He also covers the bowler, and stands sufficiently far to save two runs. This point also requires an excellent thrower.

(11.) *Long Leg*, for ordinary strikers, should stand at about right angles to their wicket. He should be able to throw well and run quickly, and should start the very moment the ball leaves the bat. Let him practise catching with throws of sixty to seventy yards, or he will not judge the ball correctly.

(12.) *The Batsman, or Striker*, has to bear in mind one fundamental rule—that balls coming straight at the wicket must be "stopped" or "blocked," and those going wide of the stumps must be hit at, and that with all the force of the bat. And as balls are variously pitched, so the batsman must be prepared with different modes of meeting them.

We condense the following valuable suggestions from the treatise of the author of the "Cricket Field":—

Stand well up to your work; fix the right as a pivot foot, keeping the left as a movable and balance leg. No learner, whatever experts may do, will ever attain the right form and command unless he *begins* firm on one leg. It is only thus that you can keep your eye in the line of the middle stump; and the steadier your figure the less shifting will there be of your line of sight. Players who stoop and rise, and *bob about* their heads from one level to another, cannot expect a good sight of a ball.

The higher your eye, the better you can discern the length, and the more easily judge of the approach of a ball. The man who "looks down" on the ball sees it with reference to the ground and the space it is passing through, and thus is a better judge of *time;* and (looking down into the angle made at the pitch) he can also judge the length better.

Allow for the pace, and time your play correctly. In "batting" there is, indeed, "a time for all things." Good bowlers alter their pace to deceive as to time.

Play at the ball; and trace it every inch from the hand to the bat. Don't shut your eyes; don't play at the pitch; but concentrate your eyes upon the ball alone.

Playing forward and back.—Any player will explain to you this great difficulty of batting, namely, when to play forward at the pitch, and when to play back at the rise. All depends on correctly judging how far forward you can play upright, and over the ball. *Play* every ball forward which you can command forward.

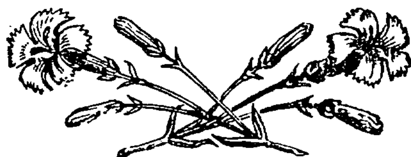
Do not fall into the common error of thinking batting the whole of cricket. Make fielding and bowling your forte,—and your batting will almost take care of itself. Good fieldsmen always save runs, though the best batsmen sometimes make none.

To stop a "shooter" is comparatively easy. You have only to drop down and meet the ball; whereas, bad players always seem running back after the ball. An invaluable point for a strong defence is this:—Expect every good length ball to shoot, and you will be in time if it rises; but, if looking too eagerly for the rise, you are too late if it shoots.

Commence an innings very carefully, thinking chiefly of the defensive. To be eager for runs is a fatal error. A good batsman goes in to play the game; if there is any hit on the ball he likes to make it; if not, he will wait for an hour rather than hit for hitting's sake. Many a man is out by thinking of a favourite hit before the ball is bowled.

Practise a free and manly style of play. To poke about with arms glued to the side, wriggling and twisting your body, instead of letting your arms go from the shoulder, will only do for a *small boy.* Make the most of your height. Be in no hurry about making runs when you first take the bat, but study the mode of your opponent's attack. Do not play with a bat too heavy to handle comfortably. The proper weight is 2 lbs., or 2 lbs. 2 oz. The hand can never be so quick as the eye, and a heavy bat will increase your difficulties very considerably.

The Cricket Dress should be a flannel suit, with a light cap for the head, a belt for the waist, spiked shoes to prevent slippery feet, and proper gloves and pads. In a match, each side should have its distinctive costume.



4.—ARCHERY.

> "Let us sing
> Honour to the old bow-string!
> Honour to the bugle-horn!
> Honour to the woods unshorn!
> Honour to the Lincoln green!
> Honour to the archer keen!"
>
> KEATS.

In those "olden times" which our good English poets celebrate with so hearty a love and so keen an enjoyment, archery was the favourite pastime of the people—of knight, and squire, and jerkined varlet. Every village had its "butt," and every peasant could wing the "clothyard

shaft" with a commendable dexterity. Edward IV., in one of his royal edicts, declared that upon archery "the liberties and honour of England principally rested;" and Bishop Latimer christened the bow "God's instrument." At Creçy and at Azincourt it secured victory to the banner of England, and the French marvelled much at the rapidity and precision with which the English bowmen discharged their fatal shafts. The Long Bow was introduced by the Normans, and the highest skill in its use was attained in the reign of Edward III.; but it continued in vogue long after the introduction of fire-arms, and Sir Edward Woodville, *temp.* Henry VII., led four hundred stout English bowmen into Brittany to share in the disastrous battle of St. Quentin. The Cross Bow came into use about the middle of the thirteenth century. It was fastened upon a stock, and discharged by a trigger; the arrows employed being called "guorrels." From a weapon of this character Richard I. received the wound which terminated in his death. With the citizens of London its use became a favourite pastime, and "butts" were erected to facilitate its practice. Edward IV. enacted that every township should have its butt, and that the townsmen should practise at it on every feast-day and holiday, with bows of the same height as themselves, under a penalty of a halfpenny and the loss of some honour.

The ordinary size of the bow was regulated by the stature of the bearer, but the arrows were of different weights and sizes: for long ranges, about 2 feet 3 inches long; for short ranges, a "cloth yard" in length, whence the common ex-

pression, a "cloth yard shaft." Their heads had various shapes; the broad arrow measuring nearly 4 inches from

wing to wing. Twenty-four of these, or a sheaf, were put into a quiver, and, in actual warfare, twelve were worn in the girdle. Each was trimmed with three goose-feathers; and its farthest range was estimated at 200 to 220 yards.

The marks they usually shot at were called *butts*, *pricks*, or *rovers*. The *butt* was a target affixed to a sloping hill, or bank of earth; the *prick* was a mark or emblem, such as a bird, for instance, placed upon a tall pole at a certain distance from the archer, as in the popular amusement of "shooting at the popinjay;" and the *rovers* were marks chosen by the players themselves, and placed at whatever length they chose. Sir Walter Scott, in his fascinating romance of "Ivanhoe," has admirably painted an archer's trial of skill at one of these irregular marks:—

"'And now,' said Locksley, 'I will crave your grace's permission to plant such a mark as is used in the North Country; and welcome every brave yeoman who shall try a shot at it to win a smile from the bonny lass he loves best.'

"He then turned to leave the lists. 'Let your guards attend me,' he said, 'if you please—I go but to cut a rod from the next willow bush.'....

"He returned almost instantly with a willow wand about six feet in length, perfectly straight, and rather thicker than a man's thumb. He began to peel this with great composure, observing at the same time, that to ask a good

woodsman to shoot at a target so broad as had hitherto been used, was to put shame upon his skill. 'For his own part,' he said, 'and in the land where he was bred, men would as soon take for their mark King Arthur's round table, which held sixty knights around it. A child of seven years old,' he said, 'might hit yonder target with a headless shaft; but,' added he, walking deliberately to the other end of the lists, and sticking the willow-wand up right in the ground, 'he that hits that rod at five score yards, I call him an archer fit to bear both bow and quiver before a king, an it were the stout King Richard himself.'

" 'My grandsire,' said Hubert, 'drew a good bow at the battle of Hastings, and never shot at such a mark in his life—and neither will I. If this yeoman can cleave that rod, I give him the bucklers, or rather, I yield to the devil that is in his jerkin, and not to any human skill; a man can but do his best, and I will not shoot where I am sure to miss. I might as well shoot at the edge of our parson's whittle, or at a wheat-straw, or at a sunbeam, as at a twinkling white streak which I can hardly see.'

" 'Cowardly dog!' said Prince John. 'Sirrah, Locksley, do thou shoot; but, if thou hittest such a mark, I will say thou art the first man ever did so. Howe'er it be, thou shalt not crow over us with a mere show of superior skill.'

" 'I will do my best, as Hubert says,' answered Locksley; 'no man can do more.'

"So saying, he again bent his bow, but on the present occasion looked with attention to his weapon, and changed the string, which he thought was no longer truly round,

having been a little frayed by the two former shots. He then took his aim with some deliberation, and the multitude awaited the event in breathless silence. The archer vindicated their opinion of his skill: his arrow split the willow-rod against which it was aimed. A jubilee of acclamations followed; and even Prince John, in admiration of Locksley's skill, lost for an instant his dislike to his person. 'These twenty nobles,' he said, 'which, with the bugle, thou hast fairly won, are thine own; we will make them fifty if thou wilt take livery and service with us as a yeoman of our body guard, and be near to our person. For never did so strong a hand bend a bow, or so true an eye direct a shaft.'

" 'Pardon me, noble Prince,' said Locksley; 'but I have vowed, that if ever I take service, it should be with your royal brother, King Richard. These twenty nobles I leave to Hubert, who has this day drawn as brave a bow as his grandsire did at Hastings. Had his modesty not refused the trial, he would have hit the wand as well as I.'

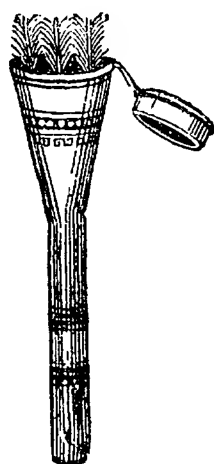
"Hubert shook his head as he received with reluctance the bounty of the stranger; and Locksley, anxious to escape further observation, mixed with the crowd, and was seen no more."—(*Ivanhoe.*)

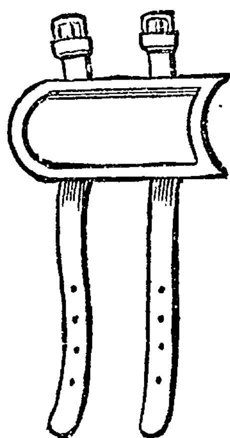
The Bow may be made of the yew-tree, laburnum, thorn, or acacia, but the yew is generally considered to furnish the best wood, and it is said that for this reason the planting of yew-trees in churchyards was encouraged by our toxophilite ancestors. It is formed of two pieces of wood joined together, the back piece being unlike the front, and of a different grain. The flat or outside part is called the back;

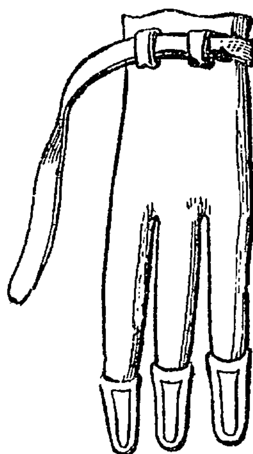
the round inside, the belly. To prevent its breaking it should always be strung with the round part inwards. The proper length of a bow for a youth of thirteen to sixteen years of age is from four and a half feet to five feet.

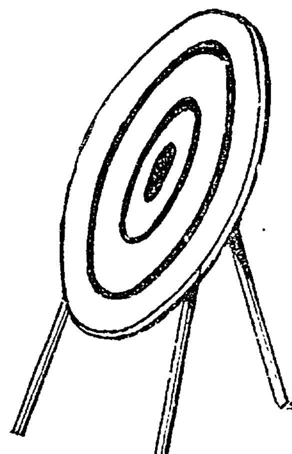
The String should be made of hemp, and that part of it which receives the notch of the arrow whipped with silk to prevent its fraying. Its centre should be the same distance from the centre of the bow as the bow is long; that is, five inches for a five-foot bow, and six inches for a six-foot bow. It should never be permitted to remain twisted or ravelled, and after a day's use should, if necessary, be re-twisted and waxed. Keep it dry, and when put away for the winter, well-rubbed with oil and polished.

The Quiver—a case of wood, leather, or tin, to preserve the arrows—is seldom worn, except by "Ancient Foresters" on festival occasions.


Quiver.


Brace.


Glove.


Target.

The Tassel, Glove, and Brace.—The *Tassel* is used in cleaning the arrow from dirt, which, if allowed to remain, would impair its correct flight. That it may be

always at hand, it is worn by the archer on his left side. The *Glove* has three finger-stalls, which should not project over the tops, nor cover the first joint. It has also a back-thong, and a wrist-strap to fasten it to the right hand: its use is to prevent the fingers from being hurt by the string. The *Brace* is designed to protect the left arm from injury. It is made of stout leather, with a very smooth surface, which should be kept constantly greased, that the string may glide easily over it.

The Belt, Pouch, and Grease-Box.—The belt buckles round the waist, and supports, on the right, the pouch (for arrows required for immediate use), and the grease-box, which contains a composition of salt and bees'-wax for greasing the finger of the shooting-glove, and the brace when occasion requires it.

Butts and Targets.—*Butts* are artificial mounds of earth, turfed over, and built about seven feet high, eight feet wide, and three feet thick. In the centre a circular piece of board or card is placed for a mark: its size should vary according to its distance from the archer—six inches in diameter for sixty yards, and eight inches for eighty yards. He who places the most arrows in the mark is the winner; outside shots do not count.

Targets.—Two are generally used, and placed opposite each other, to prevent loss of time in going to pick up the spent arrows, and returning with them to the shooting-point. They are made with plaited straw bands, wound round a centre, and sown together. Over this is drawn a surface of canvas, the ground of which is painted white, and on this

white ground are sketched four circles and a golden centre, called the "bull's eye." The first (inner) circle is red; the next, white, called the "inner white;" the third, black; the fourth, white, or "outer white," and the border, or "petticoat of the target" is painted green. The points allowed for shots in either of these circles are,—1 for the outer white; 3 for the black; 5 for the inner white; and for the red 7. For the "bull's eye" 9 are counted. Thus, a score might stand as follows:—

Bull's eyes.........	2 shots	18	points.
Inner White.......	5 ,,	25	,,
Outer White.....	11 ,,	11	,,
Red.................	3 ,,	21	,,
		75	

The usual size of a target is four and a half feet diameter for a distance of one hundred yards.

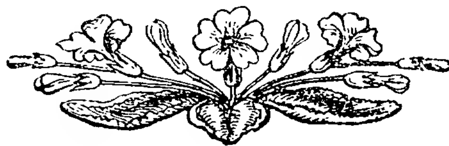
How to Draw the Bow.—Place yourself erect, firm, and partly sideways, with your face towards the mark, but no part of your body; the heels a few inches apart, and the head slightly bent forward. Holding the bow horizontally in your left hand, you fix your arrow, holding the shaft to the wood by the forefinger of your left hand, and the nick to the string between the first and second fingers of the right hand. Now grasp the centre of the bow firmly with your left hand, and with the right draw back the string, bringing it close up to the right ear, and taking careful aim. Then letting the string slip quickly from the fingers, you discharge your shaft.

Roving is an excellent pastime for "out and about," the wandering toxophilists finding marks in bushes, trees, or other conspicuous objects, and a point being counted when an arrow reaches within two bows' lengths of the mark. Blunt-headed arrows should be used, as the sharp-headed ones can hardly be extracted from the trunk of a tree (for instance) without damage.

Clout Shooting.—Attach a small piece of pasteboard or white cloth to a stick at a height from the ground of about five feet, and a distance from the bowman of three hundred to four hundred. Points are given for all shots within two bows' length of the foot of the clout-stick.

Flight Shooting simply consists in discharging your shafts as far as possible, but must be followed up with care, as the bow is liable to get broken by the heavy strain put upon it.

In archery, as in all other pursuits, practice alone produces perfection. Young novices should be careful how and where they shoot when friends and spectators are near. They should anxiously study a good attitude; should watch over their string and bow with assiduous care; and *keep their temper.* As a rule, bad-tempered persons never make skilful shots!



SECTION IV.—ON THE RIVER.

> "Pure stream, in whose transparent wave
> My youthful limbs I wont to lave;
> No torrents stain thy limpid source,
> No rocks impede thy dimpling course,
> That sweetly warbles o'er its bed,
> With white, round, polished pebbles spread.
> Devolving from thy parent lake,
> A charming maze thy waters make."
>
> SMOLLETT.

EVERY English boy takes to the water as naturally as—a duck! If he lives by the sea-side he is never content unless he is bathing, or swimming, or out a-sailing, or rowing, or even dabbling up to his knees in the waves that freshen the sandy beach; and, if his lot is cast in any of the "pleasant places" that border upon our sweet English rivers, he has his wherry or his punt, and either handles his oar (like Dibdin's waterman) with "charming dexterity," or beats in trolling and fly-fishing the immortal Izaak Walton himself. Is it not delicious, my boys, to recline like Tityrus,—"sub tegmine fagi,"—where the umbrageous beech, or the delicate alder, or drooping willows cast their broad shifting shadows on the sunlit waters, and a sweet savour comes up

from the blossoms clustered on the river-marge, and a blithe music rings in the ripple of the river or swells from the full throats of joyous birds? Or, like the gentle poet Keats, to

> "Linger awhile upon some bending planks
> That lean against a streamlet's rushy banks; —
> How silent comes the water round that bend!
> Not the minutest whisper does it send
> To the o'erhanging sallows: blades of grass
> Slowly across the chequered shadows pass.
> Why, you might read two sonnets, ere they reach
> To where the hurrying freshnesses aye preach
> A natural sermon o'er their pebbly beds;
> Where swarms of minnows show their little heads,
> Staying their wavy bodies 'gainst the stream,
> To taste the luxury of sunny beams
> Tempered with coolness."

Or a mighty pleasure it is, and a surprising happiness, to wander far along the lonely river-bank, listening to the only sounds that break the deep silence—the wailing cry of the plover, the lowing of distant cattle, the sough of the water round the reeds and bulrushes, and the plunge of an active fish leaping into air, and quickly darting back again, in pursuit of its miniature prey. Or it may be that you come to an old and picturesque bridge, against whose piers the river whirls and eddies most fantastically, and beneath whose arches the swallows have securely built their nests. Or it is a summer morning, and you are tempted by the coolness of the "lucent lymph" to cast off your garments, and leap boldly into the water, where you disport yourself with a surpassing enjoyment of freedom, and astonish by your antics the sober carp which are basking near the surface to catch the sun's hot rays. Or if the river be

navigable and *boat-able* you jump into your skiff and drop down the current to some old water-mill, or row briskly against the stream to the quays of the neighbouring town. It may be that your river, at no great distance, merges into the misty sea, and then, you will often sail thitherward, and wind about the black hulls of the slumbering ships, or follow them a mile or so, when with swelling canvas they press onward to some distant shore. Yes; to an English boy the river side is truly enchanted ground, and the river an inexhaustible source of pure and untiring pleasure. For his four main amusements are those which in all time have had a special fascination for Englishmen and English lads:—Angling, Swimming, Boating, and Bathing—and upon each of these we now propose to say a few words.

1.—ANGLING.

" But if the breathless chase o'er hill and dale
Exceed your strength, a sport of less fatigue,
Not less delightful, the prolific stream
Affords.
Formed on the Samian school, or those of Ind,
There are who think these pastimes scarce humane;
Yet in my mind (and not relentless I)
His life is pure that wears no fouler stains."

ARMSTRONG.

A certain class of pseudo-philanthropists is always very violent in its condemnation of Angling as a savage pastime, and censorious Dr. Johnson defined an Angler as "a rod,

with a worm at one end, and a fool at the other." But for our own part, we deny the cruelty, and say with excellent Izaak Walton,—"No life so happy and so pleasant as the life of a well-governed angler; for when the lawyer is swallowed up with business, and the statesman is preventing or contriving plots, then we sit on cowslip banks, hear the birds sing, and possess ourselves in as much quietness as these silent silver streams which we now see glide so quietly by us. Indeed, we may say of angling as Dr. Boteter said of strawberries, 'Doubtless God could have made a better berry, but doubtless God never did;' and so (if I might be judge) 'God never did make a more calm, quiet, innocent recreation than angling.'"

We shall reverse the ordinary method of writers upon Angling, and teach our readers, first, WHAT TO CATCH, and second, HOW TO CATCH IT.

WHAT TO CATCH.

ENGLISH FRESH-WATER FISH.

1. THE SALMON (*Salmo salar*) is one of the largest, and decidedly the most delicious of the *Salmonidæ*, or Salmon and Trout tribe,—a family of fishes belonging, as zoologists tell us, to the Malacopterygii Abdominales. The common Salmon grows to the length of three, four, or five feet, and is usually about ten or twelve pounds when taken; but when full-grown averages a weight of between twenty to thirty pounds. It has a small head and a pointed nose. The female has a longer snout than the male. The back is dark blue, spotted with black; the sides are gray; the belly

silvery; the flesh, when raw, of a bright orange colour. The male fish is called a Kipper; the female a Shedder or Baggit. The chief months to angle for them are—March, April, May, and June; and they bite best between the hours of six to eleven A.M., and from three P.M. until sunset. A large artificial fly is the best bait, but lobworms and minnows are also made use of. The rod should not be less than fifteen feet in length, with a good running line, and about sixty yards on the reel; the hook must be large and long in the shank, with a much smaller one fixed above at nearly the same distance as the fish is long which you bait with.

In the Scottish rivers Salmon are caught in various ways —by "burning the water," that is, holding a torch above the stream and driving the fish into the nets; by the stake-nets, a sort of artificial dam or dyke; and by spearing, a method which is now illegal. The best Salmon rivers are the Tweed, the Severn, Mersey, Tyne, Trent, and Medway. A young Salmon under two pounds' weight is called the *Salmon peel;* if somewhat larger, a Grilse.

A glorious description of Salmon-angling may be found in the "Recreations of Christopher North" (Professor Wilson), and our young readers, we feel assured, will thank us for laying it before them:—"She is a salmon, therefore to be viewed—she is a salmon, therefore to be won; but shy, timid, capricious, headstrong, now wrathful and now full of fear: the cruel artist has hooked her, and in spite of all her struggling, will bring her to the gasp at last. . . . . But the salmon has grown sulky, and must be made to spring to the

plunging stone. There, suddenly instinct with new passion, she shoots out of the foam, like a bar of silver bullion, and relapsing into the flood is in another moment at the very head of the waterfall! Give her the butt—give her the butt—or she is gone for ever with the thunder into ten fathoms deep! Now comes the trial of your tackle. . . . . Her snout is southwards—right up to the middle of the hill-born river, as if she would seek its very source where she was spawned. She still swims swift and strong, and deep, and the line goes steady. There is yet an hour's play in her dorsal fin—danger in the flap of her tail—and yet may her silver shoulder shatter the gut against a rock. . . . . What, another mad leap! Yet another sullen plunge! Ha, ha, my beauty! Methinks we would fain fondle and kiss thy silver side, languidly lying afloat on the foam, as if all further resistance now were vain, and gracefully thou wert surrendering thyself to death! No—she trusts to the last trial of her tail—sweetly workest thou, O reel of reels! and on thy smooth axle spinning sleep'st, even as Milton describes her, like our own worthy planet. . . . . The gaff! the gaff! Into the eddy she sails, sick and slow, and almost with a swirl—whitening as she nears the sand—there she has it—stuck right in the shoulder—and lies at last in all the glorious length and breadth of beaming beauty, fit prey for giant or demigod angling before the Flood!"

2. Salmon Trout (*Salmo Trutta*)—the "Sea Trout" of the Scotch—the "Fordwich Trout" of Izaak Walton—the "White Trout" of Devonshire, Wales, and Ireland—is second in value to the Salmon, and very delicious eating.

Its head is large and smooth, and of a dusky colour, with a shimmering light of blue and green; the back of the same hue; the sides marked with large irregular spots of black; the belly white. They continue in season during the whole summer, and may be angled for either in the mornings or evenings. Their weight averages from two to four pounds.

3. The Trout (*Salmo Fario*), a delicate and valuable fish, which frequents the rivers and lakes of Great Britain, is by no means the easy prey of even a dexterous angler. It varies in length from twelve to fifteen inches, and in weight from three-quarters of a pound to a pound and a half. It has a blunt obtuse head, with large eyes, whose iris is silvery with a tinge of pink. The back and upper part of the sides are covered with dark reddish-brown spots on a yellow-brown ground. Along the lateral lines are scattered a dozen bright red spots. The lower part of the sides is of a golden yellow hue, and the belly silvery white. The female is a brighter and more beautiful fish than the male.

"The common trout," says Dr. Thomson, "is the most beautiful of its class; the variations of its tints and spots, from golden yellow to crimson and greenish-black, are almost infinite, and depend, in a great measure, on the nature of its food, for the colours are always the most brilliant in those fish that feed on the water-shrimp; and those are also the most highly prized for the table. It is a curious fact that the brightness of the colours is not diminished when the fish dies; for, even after he has been played with for an hour or longer by the practised angler, and at length is brought

floating upon his side to the margin of the stream, and thrown upon the bank floundering, till, gasping with distant and feeble motions, he is either knocked on the head, or dies from exhaustion, his scaly splendour is as bright as before."

In angling for the trout, which, says Izaak Walton, "is more sharp-sighted than any hawk, and more watchful and timorous than your high-mettled merlin is bold," we need have a good stout rod which we can depend upon, a cork float, and running tackle of considerable strength. The most killing bait is the minnow, but we may also use snails, worms, caddis grubs, and artificial flies. Use hook No. 7, and having baited it, let the bait drag gently along the bottom, slackening your line when you first feel a bite, and after receiving two or three sharp tugs, strike quickly and firmly. If he is a large fish, do not be in too great a hurry to land him.

The trout season ranges from March to September ; their spawning time is from November to January. Their favourite haunts are deep mill-pools, eddies, the "nethers" of bridges and weirs, under sheltering banks, or the projecting roots of old trees. The best are found in clear swift streams that course brightly over a gravelly or pebbled bed.

4. THE JACK OR PIKE (*Esox lucius*)—"the mighty luce" which Walton calls the tyrant, as the salmon is the king of the fresh waters—is a fish of remarkable fierceness and voracity. Mr. Jesse records that, in a certain pond, eight jacks, of about five pounds' weight each, devoured nearly eight hundred gudgeons in three weeks; and one of them consumed five roach, each about four inches long, in fifteen

minutes. Not only does this cannibal of the waters feed upon other fish, but if its hunger cannot be satisfied with piscine food it will devour frogs, field mice, water rats, small aquatic birds and other animals, whether alive or dead. It has even been known to endeavour to make the otter give up its prey.

The body of the common pike is long and narrow, the surface scaly, and finely marked with a mixture of green and bright yellow spots, merging into white on the abdomen. It grows to a large size, often attaining a weight of thirty to forty pounds. His seven hundred teeth are sharp and pointed; his strength is surprising. He best loves solitary and shady pools with a bottom of sand, chalk, or clay, but hides himself in winter under the roots of trees or in the hollows of clayey banks. His prime months are September and October, but he is in season from May to February. The baits are gudgeon, roach, dace, chub, bleak, minnows, and young frogs. In order to bait the hook (which should be Nos. 3, 4, or 5), it should be passed through its lips, and caught near the back fin. The lines for *trolling*—and trolling for pike is excellent pastime—the lines should be of silk, and at least fifty or sixty yards should be kept on the winch. You will require a very strong rod, some fourteen feet in length, with a good whalebone top, and rings for a running line.

When the luce has taken the bait, give him as much line as he chooses. He will run to his hole. Allow him a few minutes to consume his prey, then wind up your line gently until near its stretch, and strike quickly. Pike bite best in

a rough wind, and never in white water after rain. Be careful to keep your line clear of roots and stumps, round which he will certainly attempt to wind it.

5. The Carp (*Cyprinus carpio*) frequents fresh and qui waters, and feeds upon herbs, grain, and even mud. His usual length is from twelve to eighteen inches; his colour a yellowish olive, much deeper and browner on the back; the fins are of a violet brown; the scales large and distinct; the head large, and the mouth furnished with a moderate *cirrus* or beard. He is a subtle old fish, but when caught his richness amply repays the gastronomic angler for the trouble of catching him. He is in season throughout the summer, and may be fished for with worms, paste, or gentles. The marsh or meadow worms are the best bait; and the paste should be compounded of bread and honey. Always bait the spot well with ground bait where you intend to fish some hours before you commence your sport. Use a running line, and give it out cautiously: a fine round gut line, quill float, and No. 9 hook.

The Carp has had the honour of receiving the especial patronage of the elder Caxton, whose victory over the destructive instincts of his man Bolt has been described by Lord Lytton:*—

"All the fishes on my uncle's property," says the narrator, Pisistratus Caxton, "were under the special care of that Proteus Bolt; and Bolt was not a man likely to suffer the carps to earn their bread without contributing their full share to the wants of the community. But like master, like

* "The Caxtons," part xii., c. 1.

man! Bolt was an aristocrat fit to be hung *à la lanterne.** He entertained a vast respect for sounding names and old families; and by that bait my father caught him with such skill, that you might see that, if Austin Caxton had been an angler of fishes, he could have filled his basket full any day, shine or rain.

"'You observe Bolt,' said my father, beginning artfully, 'that those fishes, dull as you may think them, are creatures capable of a syllogism; and if they saw that, in proportion to their civility to me, they were depopulated by you, they would put two and two together, and renounce my acquaintance.'

"'Is that what you call being silly Jems, sir?' said Bolt; 'faith, there is many a good Christian not half so wise.'

"'Man,' answered my father thoughtfully, 'is an animal less syllogistical, or more silly-Jemical, than many creatures popularly esteemed his inferiors. Yes, let but one of those Cyprinidæ, with his fine sense of logic, see that, if his fellow-fishes eat bread, they are suddenly jerked out of their element, and vanish for ever; and though you broke a quartern loaf into crumbs, he would snap his tail at you with enlightened contempt. If,' said my father, soliloquizing, 'I had been as syllogistic as those scaly logicians, I should never have swallowed that hook, which—hum! there—least said soonest mended. But, Mr. Bolt, to return to the Cyprinidæ.'

* In the days of the French Revolution many persons of rank and property were hung up to the street-lamps by the mob.

"'What's the hard name you call them 'ere carp, your honour?' asked Bolt.

"'Cyprinidæ, a family of the section *Malacopterygii Abdominales*,' replied Mr. Caxton; 'their teeth are generally confined to the Pharyngeans, and their branchiostegous rays are but few—marks of distinction from fishes vulgar and voracious.'

"'Sir,' said Bolt, glancing to the stewpond, 'if I had known they had been a family of such importance, I am sure I should have treated them with more respect.'

"'They are a very old family, Bolt, and have been settled in England since the fourteenth century. A younger branch of the family has established itself in a pond in the gardens of Peterhoff (the celebrated palace of Peter the Great, Bolt,—an emperor highly respected, for he killed a great many people very gloriously in battle, besides those whom he sabred for his own private amusement). And there is an officer or servant of the Imperial Household, whose task it is to summon these Russian Cyprinidæ to dinner, by ringing a bell, shortly after which you may see the emperor and empress, with all their waiting ladies and gentlemen, coming down in their carriages to see the Cyprinidæ eat in state. So you perceive, Bolt, that it would be a republican, Jacobinical proceeding to stew members of a family so intimately associated with royalty.'

"'Dear me, sir,' said Bolt, 'I am very glad you told me. I ought to have known they were genteel fish, they are so mighty shy—as all your real quality are.'

"My father smiled, and rubbed his hands gently; he had

carried his point, and henceforth the Cyprinidæ of the section Malacopterygii Abdominales were as sacred in Bolt's eyes as cats and ichneumons were in those of a priest in Thebes."

6. The Gudgeon (*Cyprinus gobio*) is a delicate fish, which may honestly be commended to "piscivorous" appetites. He is generally about five or six inches long; his colour a pale olive brown above, spotted with black, but with white belly and silvery sides. He delights in slow-running rivers and sequestered pools, where he swims in a shoal of his companions, and feeds upon worms and aquatic insects. During the summer he keeps in the shallows; in the winter he seeks the depths. He bites greedily at the bait, especially at red worms and blood worms. The angler requires not only his rod and line, however, but a rake or pole with which to keep stirring the bottom. The simple gudgeons, seeing the water discoloured, swirl thither in a countless host in search of food, and if you occasionally fling in a few gentles, mixed up with gravel, you may, like Samson, kill your thousands and tens of thousands.

7. The Roach (*Cyprinus rutilus*) inhabits clear, silent, and deep rivers. Its flesh is coarse and flavourless; and its average weight from about a pound to a pound and a half. It is a handsome fish, with an arched back, large and easily removable scales, a silvery colour which grows duskier towards the upper parts; red fins, and forked tail. Roach always swim in large shoals, and feed upon worms and herbs. They spawn about the middle of May; are remarkably prolific; and best love to frequent a stream with a gravelly or sandy bottom.

For roach-fishing you require a six-feet rod, a gut line, quill float, and hook No. 11 or 12. The float should be well shotted, and very little of it suffered to appear above the water. Strike quickly from your wrist, and not your arm. The bait—gentles, red paste, boiled wheat or malt. For ground bait, use boiled malt or bran, kneaded with clay and combined with a few gentles.

8. THE DACE (*Cyprinus leuciscus*), a member of the Cyprinidæ family, resembles the roach in habits and appearance. It dwells in clear and quiet streams, where it sports about in a very lively manner, and feeds upon worms and other soft substances. Its head is small and muzzle-pointed; the sides and belly are silvery, and the whole body elegantly shaped. It likes eddies, and holes shaded by the broad leaves of the water-lily, and swims—in shoals—among the shallows during warm weather. The best months are April, May, and June.

In fishing for Dace, with worms, caterpillars, or flies,—and in the summer it will bite at almost anything—use a small float, and No. 9 hook, and choose a spot where the water is about three or four feet deep. In the cold season, you will adopt bottom-fishing. Make your ground-bait of well-soaked bread and bran mixed together, and made into balls with a small pebble in the middle to sink them, which should be sunk a little way up the stream, that the current may not carry them beyond the spot where you intend to fish. Fish for Dace within three inches of the ground, and choose a warm dull day, or the soft twilight of a summer evening.

9. The Perch (*Perca fluviatilis*) is to be found in almost every lake and river in England, where it frequents deep holes, and delights in a gentle current. It is extremely voracious, will bite eagerly at the bait, and has an extraordinary tenacity of life. In size it varies from ten to eighteen inches, and in weight from one to three pounds. The body is narrow; the height about one-third of its length; the upper part, a rich olive brown, merging below into white with a tinge of golden yellow, and the sides are usually marked with five or six transverse bands. The perch is so ferocious in appetite that he feeds upon his own kind,—a wickedness, however, which does not unfit him for the table, inasmuch as his flesh is very fine and delicate. He bites best from sunrise to six or seven A.M., and from four or five P.M. to sunset, during the summer season—say, from May to October.

A minnow is a good live bait for Perch, but you may also use brandlings, or red dunghill worms, well scoured, or small lob-worms. Choose strong tackle, a No. 5 or No. 6 hook, a cork-float, and a running line. Roach, Stickbacks, Miller's Thumbs, Lobs, Cat-bait, Gentles, are all employed as bait.

10. The Tench (*Tinca vulgaris*), a member of the great Cyprinoid or Carp family, has a predilection for still and muddy waters, and is, therefore, seldom found in our English rivers. The male may be recognised by the large size of the ventral fins, which reach far enough to cover the vent, and are deeply concave internally; in the females the ventral fins are smaller, shorter, and less powerful.

The Tench is usually about twelve inches long; its colour a deep olive tinged with gold, the abdomen being paler than the other parts, and the thick opaque fins of a dull violet. The body is short and thick; the skin covered with an adhesive mucus; the head large, the eyes small, and the lips thick. It is very prolific, and the female deposits its spawn about the middle of June, among the aquatic plants and thick vegetation of its habitat.

Tench are in their prime in June, July, and August. The best bait is a paste made of brown bread and honey, and you may also use a marsh-worm, or a red-worm, with its head nipped off, a cad-worm, and a lob-worm. He will only feed in June, July, and August.

11. THE GRAYLING (*Thymallus vulgaris*), a fresh water fish of the Salmon family, is a rapid swimmer, and delights in clear swift streams, such as the Dove in Derbyshire, the rivers of the north, and the Test, and the two Avons of Wiltshire and Hampshire. Its figure is elegant; its body, which is longer and flatter than that of the Trout, seldom exceed eighteen inches in length; the head is small and pointed, but flattened at the top. The back and sides are of a silvery gray, varying, when the fish is just caught, to shades of blue, and green, and gold. It spawns in April or May, and is in primest condition during October and November.

The bait usually employed is the same as that employed for Trout, and the best hours for attempting their capture are between eight A.M. and twelve noon, and from four P.M. until sunset.

12. The Rudd (*Cyprinus erythrophthalmus*) is generally found in sequestered pools, deep, still, and muddy. The tackle should be fine, the hook No. 8, a quill float, and for bait red worms and brandlings. For ground-bait use clay-balls with which worms are mixed, and if the water is clear darken it with mud and mire.

13. The Bream (*Abramis brama*), a fish of the Carp family, found in lakes and the depths of still rivers, often grows to a considerable size, but never affords good eating. Its length varies from two feet to two feet and a half; its colour is olive, tinged with a flesh colour on the under parts; the scales are large, the dorsal fin rather small.

The season for Bream-fishing is from May to the end of September,—from sunrise to eight A.M., and from five P.M. to dusk. For bait, make use of paste (brown bread and honey), wasp-grubs, brandlings, gantes, and flag-worms, and (in June and July) the grasshopper. They bite best after a gentle rain. Use a gut line, light rod, quill float, and No. 10 hook.

14. The Barbel (*Barbus vulgaris*) usually frequents the deep and silent parts of rivers, swimming with great strength and rapidity, and feeding upon aquatic plants, worms, insects, and smaller fish. From his boldness he affords good sport to the angler, but his flesh is coarse and unsavoury. His name is said to be derived from the barbs or wattles attached about his mouth. His weight varies from ten to eighteen pounds, and his length from twelve inches to three feet. The general colour of the upper part of the head and body is brown, shaded with green; the

scales are small and of a pale gold hue, edged on the back and sides with white. He digs in the banks with his snout for his food, burrowing like a pig, and is altogether a very sturdy, greedy, and obstinate fellow.

Before you begin fishing, bait your ground well with greaves, small balls of clay and bran, and a paste compounded of cheese, sheep's suet, and honey; and for bait use gurtles, red-worms, and greaves. Take care that your rod is a stout one, as the Barbel is a bold plunger, and will try your line, and use a No. 7 or No. 8 hook.

15. THE EEL (*Anguilla*) may be considered almost as a link between the fish and serpent tribes, resembling the latter in outward conformation, and the former in their internal arrangement. Its head is small and pointed; its lower jaw peculiarly elongated; its eyes are small, round, and covered by a transparent skin, united with the common integument of the body. The mouth is small, and both jaws and palate are furnished with several rows of small sharp teeth. Its general colour is an olive-black on the back, and silvery on the sides and beneath; its size from two to three feet, and its weight four to twelve pounds. In its choice of food it is anything but discriminate, feeding upon all kinds of small fish and decayed animal matter, but its flesh is considered excellent and highly nutritious. No fish is so tenacious of life, and it preserves a muscular action for several hours after death. It is hardy and prolific, and inhabits almost all the lakes, ponds, and rivers of England, breeding in the mud near a level-drain, or in holes in the banks, and scarcely distinguishable from it. Mr. Yarrell

is of opinion that "Eels occasionally quit the water, and when grass meadows are wet from dew, or other causes, travel during the night over the moist surface in search of frogs or other suitable food, or to change their situation. Some ponds continually produce Eels, though the owners of these ponds are most desirous of keeping the water free from Eels, from a knowledge of their destructive habits towards the spawn and fry of other fishes."

There are several modes of fishing for Eels:—1. By rod and line; 2. By bobbing; 3. By spearing; 4. By sniggling; and, 5. By dead line.

In the 1st case, you should use a red-worm or snaggert as bait, on a No. 8 hook; the bait should touch the bottom; and when you feel a "bite," draw the float quite under water before you strike.

2nd. String bunches of red-worms on threads of worsted, winding them round a piece of lead. Cast them in the water; sink them to the bottom; and raise and lower them a few inches until the Eels bite.

3rd. Fix to your feet a pair of mud pattens, and with an Eel-spear in your hand, strike *under* the mud where the receding tide has left it exposed. "Large quantities," says Mr. Yarrell, "are frequently taken by Eel-spears in the soft soils and harbours and banks of the rivers, from which the tide recedes, and leaves the surface exposed for several hours every day."

4th. *Sniggling:* a lob-worm is put upon a stout darning-needle, and the line upon a winder. Secure the bait by means of a forked stick in the hiding-places of the Eels, and when they pull at the line, strike.

5th. Fasten, at intervals of six or eight inches, hooks, baited with small fish or lob-worm, to a line of whip-cord, and one end of the line to a stake in the bank of the pond or river. Fling the line in, and leave it there for an hour or so. When you draw it up again, you will probably find it richly freighted with Eels.

HOW TO CATCH THE FISH.

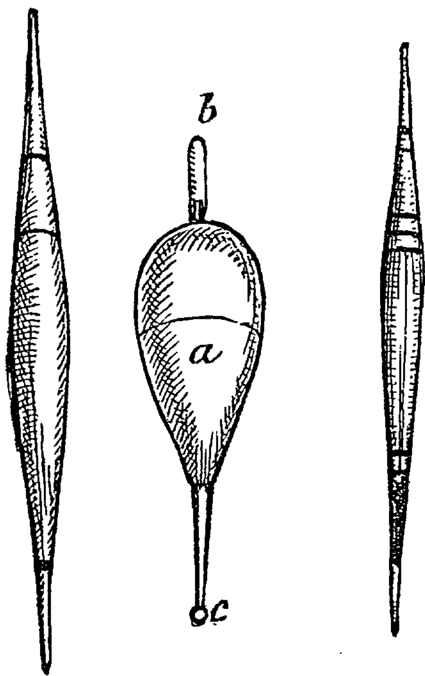
1. EQUIPMENT.—The young angler, previous to commencing his practical studies of the "piscatorial art," must provide himself with—a rod, or two, and three tops, one for bottom-fishing, and two for fly-fishing; with two winches, or reels, holding lines of different strengths; with a creel, or fishing-basket; a tin box for ground bait, a small landing net; some cobbler's wax; a knife, scissors, and fisherman's pocket-book stored with artificial flies, gut, hooks, shot, floats, and bait-needles. He will also find an advantage in adding to his stock copies of Izaak Walton's Complete Angler, Arthur Smith's Thames Angler, the Ephemera, and Stoddart's excellent Manual.

2. The ROD.—The most useful is a rod of bamboo (with three tops) about fourteen feet in length, perfectly straight, but tapering towards the top, and fitted with rings for a running line. A fly rod must be very light and elastic, and should spring well from the butt end to the top.

Keep your rod in a dry place, and in putting it together in warm weather do not wet the joints too much, or they will stick too closely when they dry. Every three years it ought to be well scraped and polished.

3. LINES.—The best are those commonly called "gut" or "hair," and in their selection you must exercise as much care as in the choice of a rod. For clear waters, use a single hair line with a small porcupine float; for trolling, the plaited silk lines are the most useful. To make the float sink a little, the line must be weighted with shot, within three inches of the bottom loop; to which loop the loop of the hair or gut to which the hook is tied. About two inches from the hook place the small shot, to make the bait swim steadily.

4. FLOATS.—The principal kinds are—1. *Tip-capped floats;* 2. *Cork floats;* and 3. *Plugged floats.* The *tip-capped* are made of several pieces of quills, or of reed for the middle, and ivory or tortoise-shell for the top or bottom. They are good for tench, roach, and carp-fishing; and for waters which are clear and quiet. The *Cork floats* are made of a piece of cork (A), bored or burned in the middle to admit a quill (B), and then ground or filed quite smooth, and painted. The bottom is plugged with wood and has a ring (C) for the line to pass through. These floats are preferable for use in rapid streams and deep waters, when much shot is required to sink the bait. *Plugged floats* are cheap and nasty, being made of indifferent quills, with a wooden plug at the bottom, the said plug having an inconvenient habit of dropping out.



5. HOOKS may be had at the fishing-tackle depots of

Chubb's or Farlow's, of all sizes and in every variety. In choosing them, take heed that the barb is of a good length, and the gut or hair round and even. The Kirby are considered by many anglers the best, while others put their faith in the Kendal or Limerick. Each hook is known by its number, so that you can easily select the hook best adapted to a particular fish.

No. 1. For Barbel.
2. and 3. For Flounders, Pike.
4. For Pike.
5. For Flounders, Pike.
6. For Carp, Flounders.
7. For Barbel, Carp, Perch, Trout.
8. For Barbel, Carp, Chub, Eels, Trout, Rudd.
9. For Barbel, Carp, Chub, Gudgeon, Rudd.
10. For Bream, Dace, Grayling, Gudgeon, Roach, Rudd, Smelt, Rudd, Trout, Tench.
11. For Bleak, Dace, Grayling, Roach.
12. For Bleak, Dace, Roach.
13. For Roaches, Bleak, Minnow.

6. Reels or Winches are fixed in a groove on the rod, and fastened with brass ferules made for the purpose on the butt, so as to render them available for any rod. The best are the multiplying, but these require to be kept well oiled, and free from dirt or gravel.

7. Baits.—These are to be employed according to the tastes and habits of the fish for which you angle, and according, also, to the nature of the waters where you go for sport. Leaving out, for the present, natural and artificial flies, we may call the young angler's attention to the following eighteen kinds:—1. Lob-Worm; 2. Brandling; 3. Marsh-

Worm; 4. Caterpillars; 5. Cabbage Worms; 6. Crab-Tree-Worms; 7. Gentles; 8. The Tagtail; 9. Ash-Grub; 10. Cow-dung Bait; 11. Cad-Worms; 12. Flag Worms; 13. Wasp-Grub; 14. Grasshopper; 15. Beetles; 16. Salmon Spawn; 17. Paste; 18. Ground Bait.

(1.) *Lob-Worms* are found in loamy soils, gardens, church-yards, and newly ploughed fallow fields. They have a red head, a broad tail, and a streak down the back. Available for salmon, trout, barbel, eels, chub, and perch.

(2.) *Brandlings*, or Gilt-tails, inhabit rotten earth, cow-dung, old dunghills, hot-beds, tanners' bark, and are available for tench, perch, bream, and almost any other fish, when well scoured, which is done by putting them in a jar upon a bed of moss for a few hours.

(3.) You will find the *Marsh-Worm*, as its name indicates, in marshy places, or on the reedy banks of rivers. Available for perch, trout, grayling, gudgeon, and bream.

(4. and 5.) We need hardly direct our young readers where to look for *Caterpillars*. They infest nearly every tree, plant, or shrub. The *Cabbage Worm*, or *Cabbage Caterpillar*, is chiefly found, as its name indicates, on the leaves of a popular vegetable. For chub, tench, roach, &c.

(6.) *Crab-tree-Worms* may be gathered by shaking or beating the boughs of the crab-tree. Available for chub, trout, roach, dace or tench.

(7.) *Gentles* breed in putrid liver, and may be readily obtained from any butcher's. They are available for all kinds of fish, and to scour them should be kept for two or three days in a mixture of damp sand and bran.

(8.) The *Tagtail*, after a shower, appears in marly ground or meadows, and is an excellent bait for trout in muddy water.

(9.) *Ash-grubs* locate themselves in the bark of trees. Available for dace, roach, chub, or grayling.

(10.) *Cowdung Bait* (found under cowdung from May to October) is available for dace, roach, chub, and grayling.

(11.) The *Cad Worm* is found in ditches and brooks, and is a good bait for trout, grayling, chub, roach and dace.

(12.) *Flag Worms* are so called because they haunt the long thick flags of an old pond or marshy pool. Available for grayling, bream, roach, dace, tench, and carp.

(13.) *Wasp-Grubs* may be used instead of gentles, having first been exposed to a great heat for thirty or sixty minutes. They are to be found in wasps'-nests.

(14.) *Grasshoppers* are eagerly taken by almost any fish in the mid-water of clear running streams.

(15.) *Beetles* offer an irresistible temptation to chub.

(16.) *Salmon Spawn*, a good bait for trout, chub, and other fish, but not in general use, being difficult to get and troublesome to prepare.

(17.) *Paste.*—For roach, dace, chub, and barbel—mix some white bread with greaves, kneading it stiffly. White-bread Paste is compounded of white bread and enough honey to give it consistency. Cheese paste (for chub) of rotten cheese and bread, worked up in the hand. Bruised wheat, worked with milk, makes an effective ground bait.

(18.) *Ground Bait* should be flung into the waters you intend to fish, over night. The best is composed of clay, mixed with bran and a few gentles or greaves, moulded into

balls about the size of an egg. White bread, soaked in water, and mixed with bran and pollard, is an admirable ground bait for carp, chub, roach, or dace. Gentles mixed with clay and bread may be used for carp, tench, dace, roach, &c., in ponds or lakelets. Grains, if fresh, will always attract carp, eels, and tench.

8. BAITING THE HOOK.—*With Worms.*—Enter the point of the hook close to the top of the worm's head, and bring it cautiously down to within a quarter of an inch of its tail; to which point you must gently move up the worm with your left thumb and finger, while you work the hook downwards with your right. Only the small "tail end" of the worm, just sufficient to entice the fish, must hang below the hook, or the fish will get a mouthful, and the angler lose a catch.

With Gentles.—Enter the point of the hook into the gentle near either end, and bring it out at the other end; then draw the point back again within the gentle so as to hide it.

With Greaves.—Select half a dozen pieces of the whitest part, each about the size of a pea, and put them on the hook separately, one after the other.

9. The PLUMMET.—There are two kinds, the common and the folding; the latter, made of a slip of lead, folded up, should always be patronized by the juvenile "Piscator," and he should invariably plumb the depth of the water in which he is about to fish.

10. THE DISGORGER is a small iron weapon with a forked top, about six inches long, used to get the hook from a fish when swallowed. DRAG HOOKS, LANDING NETS, LIVE BAIT

KETTLES, &c., are portions of an angler's equipment which explain themselves.

11. THE FISHERMAN'S CALENDAR. Each month of the year affords sport to the persevering angler, as the following table will show:—

January.—Jack, roach, and chub (in clear water, about noon).

February.—Chub, carp, perch, roach, &c. (at mid-day, and in sheltered places).

March.—Carp, dace, perch, roach, gudgeon, salmon.

April.—Jack, trout, roach, chub, dace, perch, salmon.

May.—Bream, barbel, flounder, and almost any kind of fish.

June.—The spawn-month for most fish. Trout.

July.—All fish bite this month, but not very readily.

August, September, and *October.*—Pike, grayling, rudd, bream, barbel, eels, &c.

November, December.—Roach, jack, dace, and chub, may occasionally be caught about the middle of the day.

12. FISHING STATIONS.—Punts, with experienced men to guide them, may be obtained at the following places on the river Thames:—Chertsey, Datchet, Eton, Goring, Hampton, Henley, Isleworth, Kingston, Maidenhead, Marlow, Pangbourne, Reading, Richmond, Sheatley, Shepperton, Staines, Sunbury, Teddington, Thames-Ditton, and Twickenham. There are fishing preserves (for annual subscribers) on the Lea, at Waltham, Walthamstow Common, and Lea Bridge; and, on payments of small sums, the angler may obtain sport at various points on the Mole, Ouse, Stour, and Wandle.

13. HINTS TO ANGLERS:—

(1.) Keep your temper, and do not be impatient at any *contretemps* which may interfere with your sport.

(2.) Do not let your shadow fall on the water.

(3.) If you hook a good fish, keep your rod bent, or he will break your line, or get off the hook.

(4.) Strike a fish with your wrist, not your arm.

(5.) Never attempt to land a large fish without a landing-net.

(6.) Fish in the morning early, or after 5 P.M.

(7.) Do not start on a day's expedition without duly considering the wind and weather.

(8.) Fish as near to the bank as you can.

(9.) Plumb the depth, before you begin bottom-fishing.

(10.) Be liberal with your ground bait.

(11.) *Try, try, and try again!*

FLY-FISHING.

For fly-fishing you must use a slenderer and more elastic rod than in bottom-fishing; the lines should be fine and round, and the hooks well made. Fishing with *natural flies* is called *dipping*, and requires a considerable amount of skill and practice on the part of the angler. The natural baits are ant-flies, the ash and the oak-fly, which are excellent for trout. For dace, roach, bream, chub, use hornets, wasps, and bees, which should be dried in an oven, but not too much, or they will not keep. The gray and the green drake-flies resemble each other in shape, having slender bodies, with wings like a butterfly, and hovering about the rushes in the rivers. For roach, dace, chub, and trout, use the fern-fly, hawthorn-fly, and bonnet-fly. Grasshoppers and humble bees are excellent bait for chub.

ARTIFICIAL FLIES.—We shall not occupy our pages with any directions how these may be made by the amateur, because they can be obtained quite as cheaply and far better put together at the chief fishing-tackle depots. The flies

most commonly used are,—the green drake, or May-fly; black gnat; gray drake; whirling dun; cock tail; hare's ear; cowdung-fly; bee-fly; kingdom-fly; stone-fly; willow-fly; red palmer; peacock palmer; white gnat; blue dun; red ant; gold spinner; great white moth; governor; March-brown; black silver palmer; yellow palmer; black palmer; marlow buzz; and grouse hackle.

These flies should be employed in the different months, as understated:—

February.—Blue dun, red cowdung-fly.

March.—March-brown.

April.—Stone-fly, spider-fly, black gnat, green tail.

May.—Gray drake, green drake, hazel-fly, oak-fly, yellow sally, little iron blue.

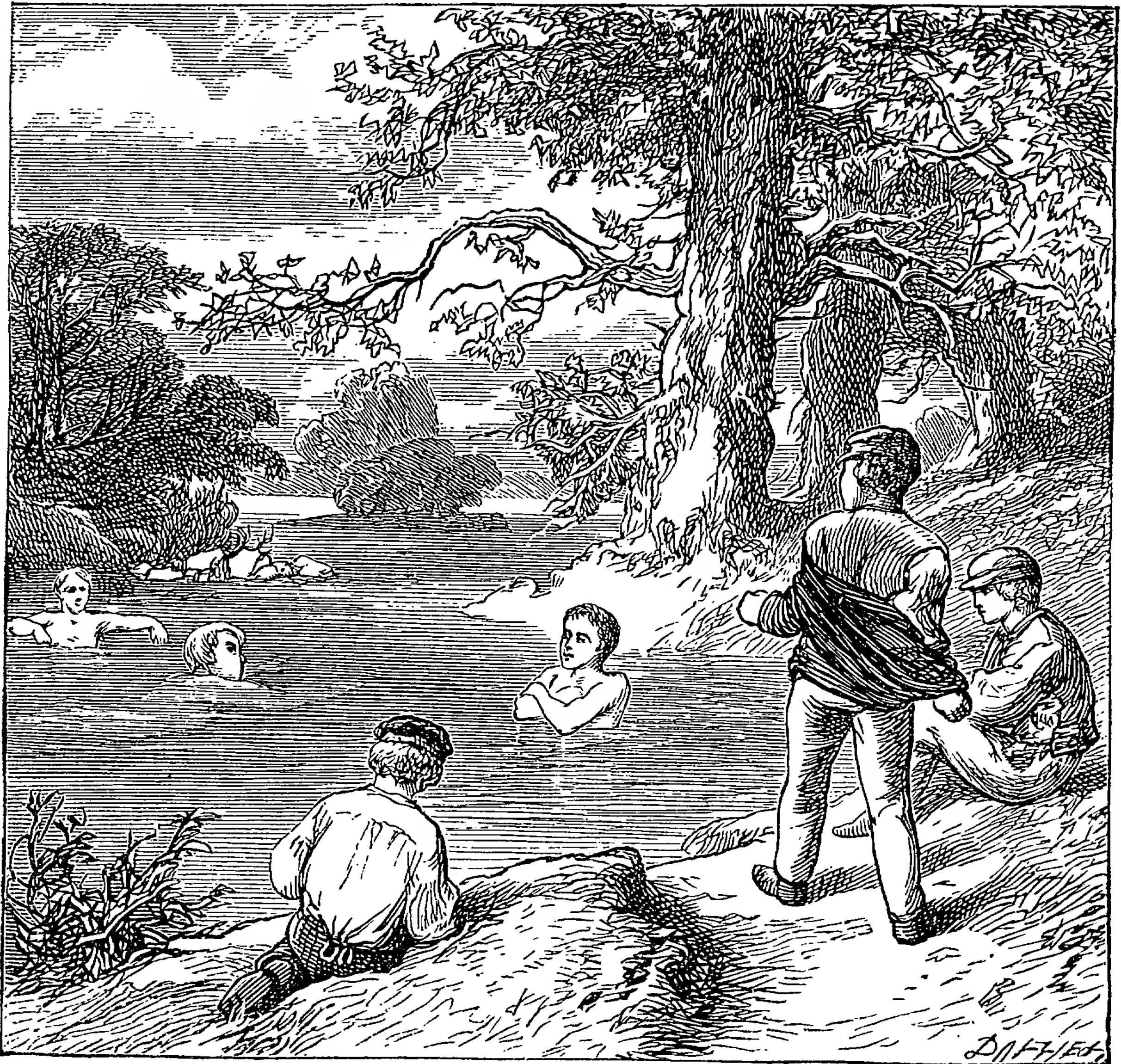
June.—Cock tail, hare's ear, marlow buzz, bee-fly, kingdom-fly, fern-fly, governor, blue dun, whirling dun, white gnat, blue gnat.

July.—Red spinner, gold spinner, red ant, coachman, yellow dun.

August.—Whirling blue, and as in July.

September.—Willow-fly, whirling blue, silver twisted blue.

We shall add no further directions upon fly-fishing, because the mode of handling the rod, and of throwing the fly, can only be learned by careful observation of the motions of an expert angler. We will only say, in conclusion, that the fish should be knocked on the head, and killed, immediately after they have been caught. Protracting their agonies, by leaving them to gasp upon the bank or in your creel, will render you justly liable to the reproach of cruelty which is sometimes levelled at the professors of "the gentle art."



2 —BATHING.

"Suspended thus
Upon the bosom of a cooler world."

HURDIS.

On a summer's day,—a sweltering, ardent, calorific summer's day,—who shall describe the delight of a plunge, and a float, and a leap in the "coolsome waters;" flinging up showers of glittering spray, and bathing every limb in the fresh and "lucent lymph?" Not only is it a pastime of supreme enjoyment, but one of the highest benefits to the nerves, body, and mind; strengthening the relaxed muscles,

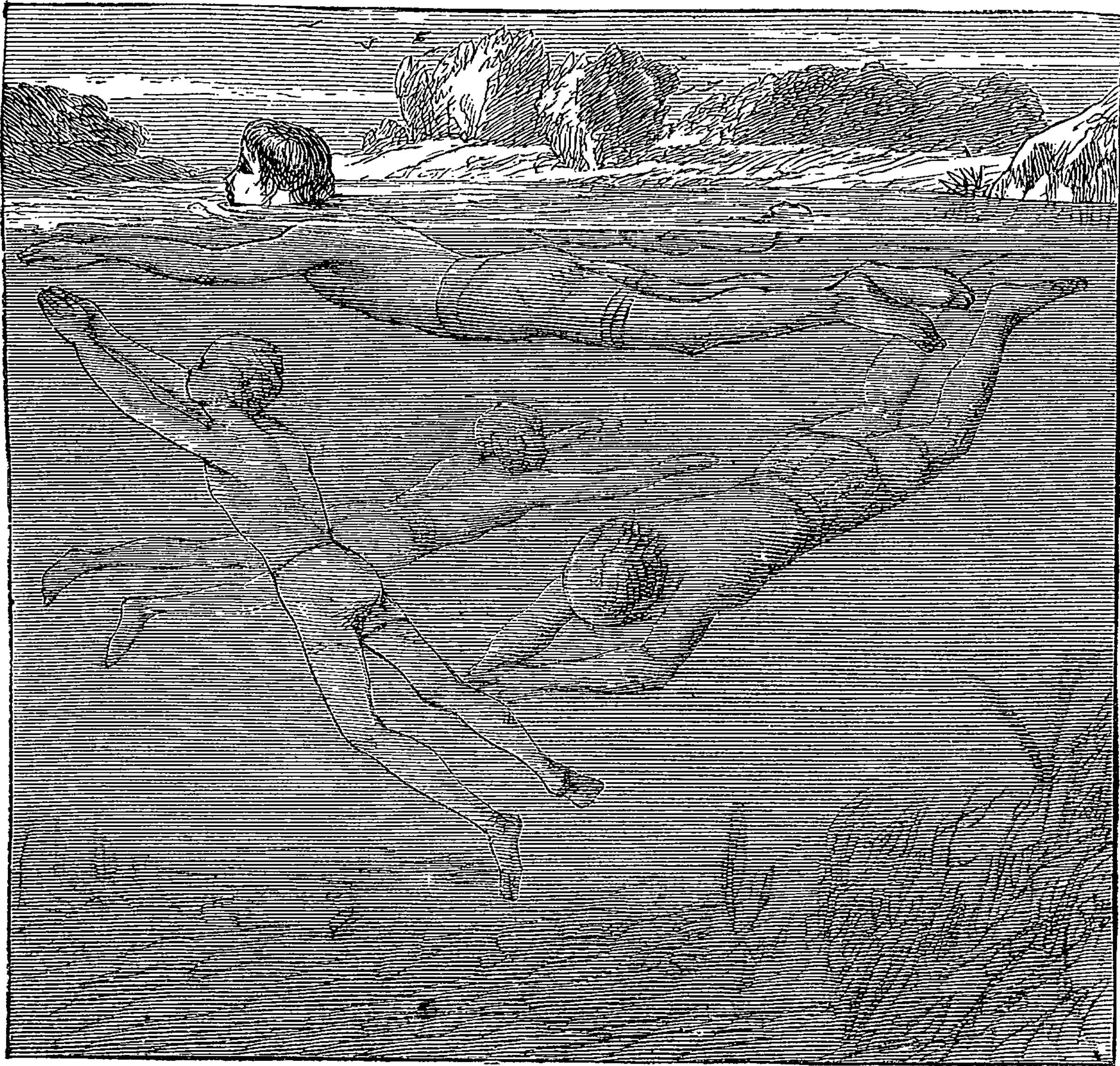
and refreshing the enervated frame. The constant use of bathing undoubtedly tends to ward off disease from the body, and to render it more keenly sensible of the pleasant influences of healthful Nature. But like other pursuits it requires to be confined within certain limits, and for this reason we shall offer our bathing-readers a few words of advice.

The proper time for bathing is either in the early morning before breakfast, or late in the evening; and the proper way to bathe is to shun bathing machines as you would a shark—to select some retired spot on a river-bank or by the sea-shore, to walk there swiftly, strip, and dash into the water at full speed. When you land, run a hundred yards or so along the beach, rub briskly with a rough towel, and walk sharply homeward. Before leaving home, however, we ought to remind you that you must not bathe *fasting;* but take, as a preliminary, a glass of milk and a biscuit.

In bathing from a boat, the easiest method, says a writer in *London Society*, is: "Just before leaping into the sea, to thrust the handle of an oar under the seat, leaving the blade to project over the stern. This acts as a handle, and by passing the left leg over it the body is raised out of the water and the entrance into the boat is simple enough. But the legitimate method requires no assistance. The bather swims to the stern, and grasping the taffrail with both hands he beats with his feet on the surface of the water, so as to keep himself stretched horizontally from the boat. Waiting for the moment when the boat sinks between two waves, he gives a plunge with both feet, presses his hands

forcibly downwards, and springs forward so that his chest rests on the taffrail. At the next wave, he makes another effort, and rolls quietly into the boat."

Beware of remaining in the water for too long a period,—ten or fifteen minutes should be observed as the extreme limit. Be careful, also, before bathing in unknown waters, or at the sea-side, to ascertain the direction of the currents, and the set and times of the tides. Never venture out of your depth, lest a larger wave than usual, or a strong eddy, should drag you beyond the reach of help, and imperil your life. And, finally, should you be seized with *cramp*, do not lose your presence of mind, but, turning on your back, a position which will effectually save you from sinking, rub the afflicted part thoroughly with one hand, while with the other you paddle towards the shore. "Cramp is truly a fearful enemy, and has drowned many a victim in water that would scarcely have covered his knees while standing upright."



3.—SWIMMING.

"Cheered by the milder beam, the sprightly youth
Speeds to the well-known pool, whose crystal depth
A sandy bottom shows. Awhile he stands,
Gazing th' inverted landscape, half afraid
To meditate the blue profound below;
Then plunges headlong down the circling flood.
This is the purest exercise of health,
The kind refresher of the summer heats;
Nor when cold winter keens the bright'ning flood,
Would I, weak-shivering, linger on the brink."

THOMSON.

To a maritime people it might be supposed that the art of swimming would specially commend itself, and yet it is certain that in England it is neither so popularly considered

nor so generally practised as might be expected from its healthful influences and its value as a means of saving life. Very few Englishmen can exclaim with Byron, the poet of swimmers:—

> "Yes, I have loved thee, Ocean! And my joy
> Of youthful sports was on thy breast to be
> Borne, like thy bubbles, onward: from a boy
> I wantoned with thy breakers,—they to me
> Were a delight; and if the freshening sea
> Made them a terror—'twas a pleasing fear;
> For I was as it were a child of thee,
> And trusted to thy billows far and near,
> And laid my hand upon thy mane,—as I do here."

And yet we are a nation of yachtsmen and fishermen, of boatmen and adventurers upon the great deep. It is our boast to claim the supremacy of the sea, and not a port in any clime but receives our English keels. Our indifference to the "noble art of swimming" is, therefore, all the more remarkable, and can only be attributed, we think, to the neglect in which it is held by the instructors of our youth. In scarcely an academy, and in but few of our public schools, is "swimming" made a branch, as it should be, of the usual curriculum of study.

Let every English lad, then, find, or make, all possible opportunities of practising this admirable art. Its exercise will invigorate his frame and refresh his energies, and by attaining a moderate degree of skill in it, he may be enabled in some serious emergency to save his own life, or the lives of others. The hints we now propose to offer will assist him in mastering its first principles.

The only obstacle to improvement, says Franklin,—him-

self a bold and practised swimmer,—is fear; and it is only by overcoming this timidity that you can expect to obtain excellence. It is very common for novices to make use of corks or bladders to assist in keeping the body above water; some have utterly condemned the use of them. However, they may be of service for supporting the body, while one is learning what is called the stroke, or that manner of drawing in and striking out the hands and feet, which is necessary to produce progressive motion. But you will be no swimmer till you can place confidence in the power of the water to sustain you, and that confidence may easily be acquired by attention to the following directions:—Select a place where the water gradually deepens, walk coolly into it till it is up to your breast; then turn round your face to the land, and fling an egg into the water between you and the shore; it will sink to the bottom, and be easily seen there if the water be clear. It must lie in the water so deep that you cannot reach to take it up but by diving for it. To encourage yourself, in order to do this, reflect that your progress will be from deep to shallow water, and that at any time you may, by bringing your legs under you, and standing on the bottom, raise your head far above the water. Then plunge under it with your eyes open, which must be kept open before going under, as you cannot open the eyelids for the weight of water above you; throwing yourself toward the egg, and endeavouring, by the action of your hands and feet against the water, to get forward, till within reach of it. In this attempt you will find that the water buoys you up against your inclination; that it is not

so easy to sink as you imagine, and that you cannot, but by active force, get down to the egg. Thus you feel the power of water to support you, and learn to confide in that power, while your endeavours to overcome it, and reach the egg, teach you the manner of acting on the water with your feet and hands, which action is afterwards used in swimming to support your head higher above the water, or to go forward through it.

The rationale of this experience may easily be explained: —Though the legs, arms, and head of a human body, being solid parts, are, specifically, somewhat heavier than fresh water, yet the trunk, particularly the upper part, from its hollowness, is so much lighter, that the whole of the body, taken altogether, will not sink beneath the surface, but some part will remain above, until the lungs become filled with water. This happens from a person inhaling water instead of air, when he, in his fright, attempts breathing, while the mouth and nostrils are under water.

The legs and arms are specifically lighter than salt water, and will be supported by it, so that a human body cannot sink in salt water, though the lungs were filled as above, but from the greater specific gravity of the head. Therefore, a person throwing himself on his back in salt water, and extending his arms, may easily lay so as to keep his mouth and nostrils free for breathing; and by a small motion of his hand, may prevent turning, if he should perceive any tendency to it.

In fresh water, if a man throw himself on his back, near the surface, he cannot long continue in that situation but

by proper action of his hands on the water; if he use no such action, the legs and lower part of the body will gradually sink till he come into an upright position, in which he will continue suspended, the hollow of his breast keeping the head uppermost.

But if, in this erect position, the head be kept upright above the shoulders, as when we stand on the ground, the immersion will, by the weight of that part of the head that is out of the water, reach above the mouth and nostrils, perhaps a little above the eyes, so that a man cannot long remain suspended in water, with his head in that position.

The body continuing suspended as before, and upright, if the head be leaned quite back, so that the face look upward, all the back part of the head being under water, and its weight, consequently, in a great measure supported by it, the face will remain above water quite free for breathing, will rise an inch higher every inspiration, and sink as much every expiration, but never so low as that the water may come over the mouth.

If, therefore, a person unacquainted with swimming, and falling accidentally into the water, could have presence of mind sufficient to avoid struggling and plunging, and to let the body take its natural position, he might continue long safe from drowning, till, perhaps, help should come; for, as to the clothes, their additional weight when immersed is very inconsiderable, the water supporting it; though, when he comes out of the water, he will find them very heavy indeed.

Before we leave this part of our subject we may quote Dr.

Neil Arnot's observations on the causes of many cases of drowning :—

1. From the sufferers believing that their constant exertions are necessary to preserve the body from sinking, and their hence assuming the position of a swimmer, with the face downwards, in which the whole head must be kept out of the water, in order to enable them to breathe; whereas, when lying on the back, only the face need be above the water.

2. From the groundless fear that water entering by the ears may drown as if it entered by the mouth or nose, and their employing exertions to prevent this.

3. The keeping of the hands above water.

4. Neglecting to take the opportunity of the intervals of the waves passing over the head, to renew the air in the chest by an inspiration.

5. Not knowing the importance of keeping the chest as full of air as possible, which has nearly the same effect as would be produced by tying round the neck a bladder full of air.

The most fitting parts of the day for the swimmer are necessarily those which are also best adapted for the bather, —between the hours of 6 and 8 A.M., in the summer, or between 10 and 12 in the winter,—but *never after a full meal.* "During the great heats in summer," says Dr. Franklin, "there is no danger in bathing, however warm we may be, in rivers which have been thoroughly warmed by the sun. But to throw one's self into cold spring water, when the body has been heated by exercise in the sun, is an imprudence which may prove fatal." Care should be taken, especially by the young swimmer, to select bathing places free from weeds or muddy pits, and where, if possible, a short run may be indulged in after he has left the water. Finally, he must always be self-possessed, circumspect, and cool; never courting dangers, never anticipating them,

but wary and confident when unfortunately involved in them.

How to enter the water.—Having fixed on a convenient spot, enter quickly but steadily, and when up to the arm-pits in water, turn your head to the shore, and dip. Repeat this procedure several times until you have acquired confidence in yourself. Now, holding your head and neck perfectly upright, inflate your chest; draw up your legs from the bottom, stretch them out, and at the same time fling forward your arms. The hands must be placed in a line with the breast, the fingers pressed together, and the palms slightly hollowed. The sweep should be begun as far forward as possible—the hands being always kept beneath the water—and continued down as far as, but not close to, the hips. In making the return motion, bring your arms towards your side, with the elbows upwards and the wrists downwards, so that the hands hang down while the arms resume the original attitude.

The management of the legs.—The motion of the legs must be alternate with that of the hands. They must be drawn up with the knees inwards, and the soles of the feet inclined outwards, and then flung backwards as far apart from each other as possible. The breath must be *in*haled when the hands, by their descent to the hips, cause the head to rise above the water, and *ex*haled at the moment that the body is impelled forward by the movement of the legs.

Plunging and diving.—Learned pundits and professors of the art inform us that there are two kinds of plunging,—that is, a mode of plunging adapted to deep, and a mode

adapted to shallow water. In the latter, you fling yourself as far forward as possible at a very oblique angle, and on touching the water, lift up your head, hollow your back, and stretch forward your hands. In the former, you strike the water at a greater angle, stretching out the arms, and bending the body till it describes a bow—not exactly Cupid's—the nose almost touching the toes.

The two simplest kinds of *diving* are—the jump with the *feet* foremost; and the jump with the *head* foremost. The latter is the safer and easier, but no method of diving should be practised without the guidance and under the eye of an experienced swimmer.

Swimming on the back.—Turn upon your back in the water by the united movement of the leg and arm, and stretch out your body, your head being in a line with it, so that while the face and breast are above, the back and upper part of the head may rest beneath the water. The hands should be placed on the thighs straight down, and the legs moved as in ordinary swimming, only the knees must not rise above the surface when the legs are struck out.

Floating.—Lie upon your back, with your arms stretched out over your head—which must recline as much as possible—and maintaining a regular and rapid inflation of the lungs, your body will float upon the surface of the water with the utmost facility, for reasons which we have already explained, (p. 164.)

Treading.—This simple perpendicular movement may either be performed by compressing the hands against the hips, while the feet describe their usual circle; or in con-

tracting the legs one after the other, so that while one is drawn up the other describes the circular movement.

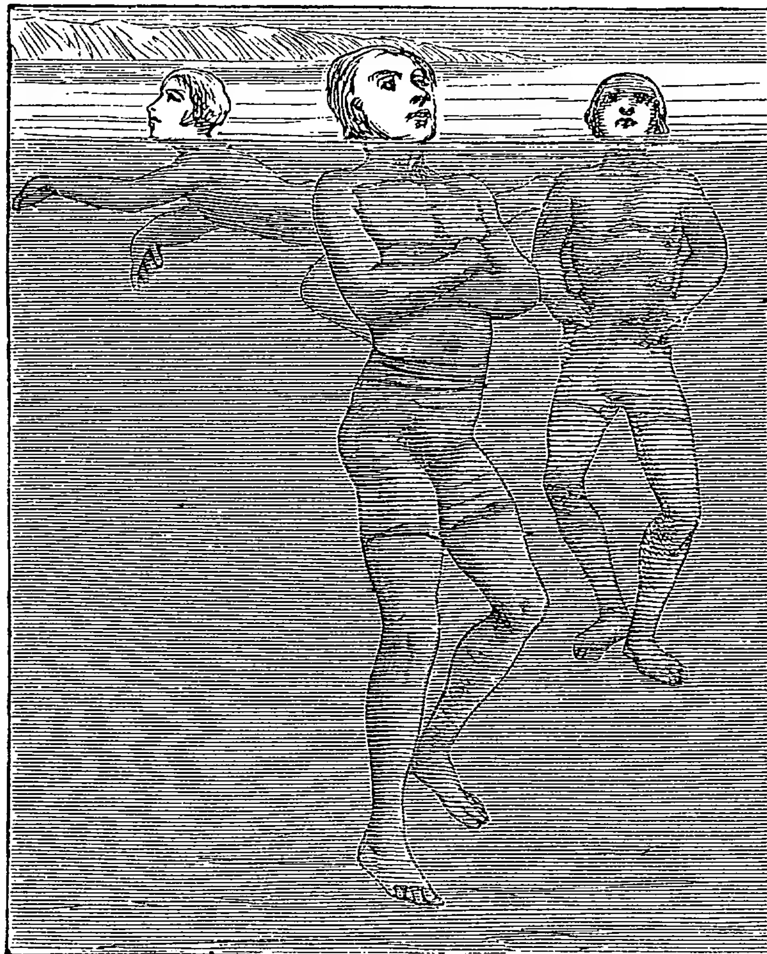
ONE HAND SWIMMING.—The swimmer moves on one side, his feet sunk deeply, and the hand which ought to work kept quiet.

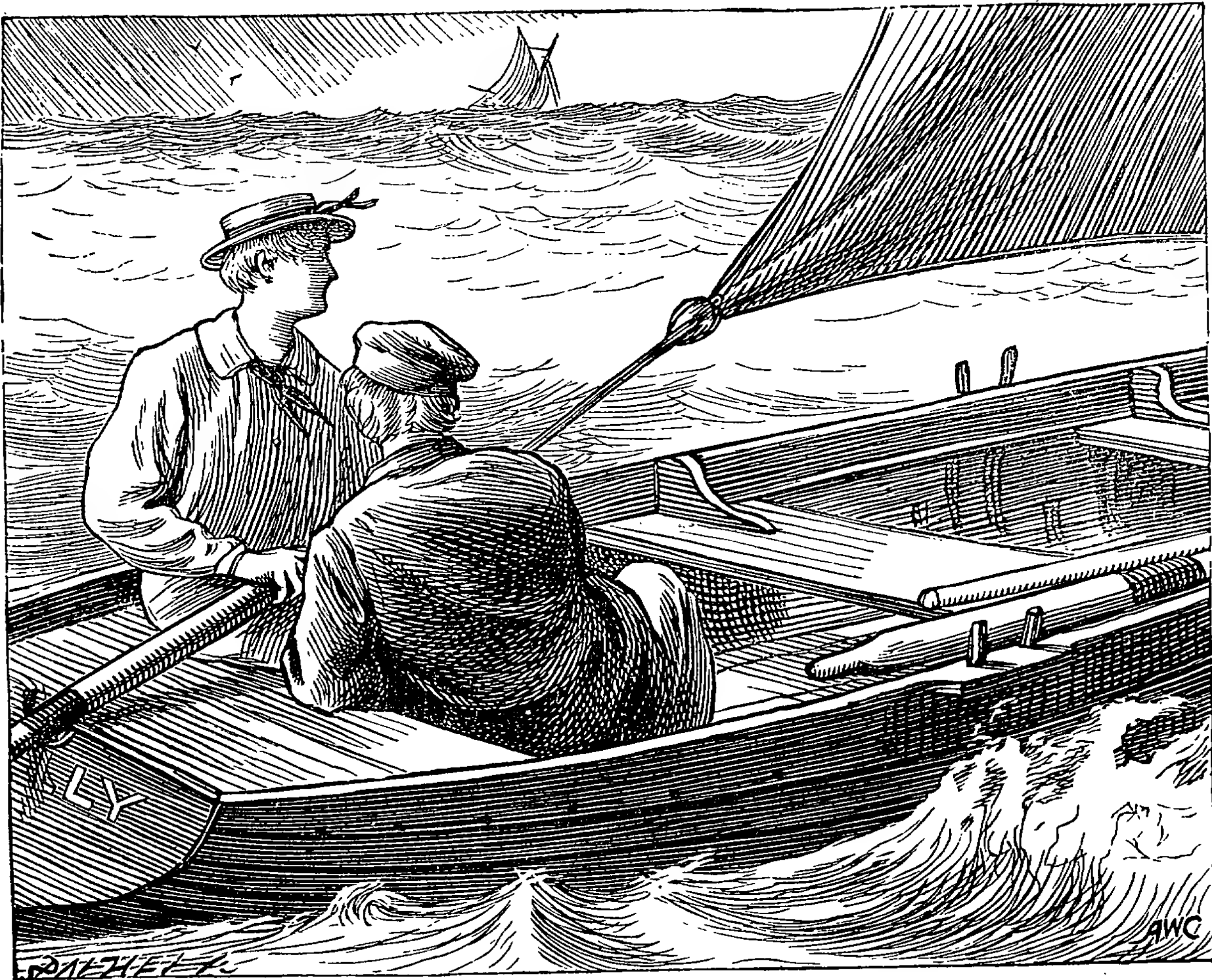
HAND OVER HAND SWIMMING.—Lift the right hand out of the water from behind; sweep it through the air as far as possible; drop it edgeways into the water, and immediately turn it downwards, with the palm slightly hollowed, while the body is simultaneously thrown a little on one side, and the right leg stretched out backwards as far as possible. The hand descends towards the thigh, and then passes upwards through the water with a semi-circular movement.

As the learner gains confidence, there are numerous feats and gymnastic exercises which he will learn to accomplish, but though in many manuals of this kind, professed instructions are given for their proper execution, we hold that they are the most easily and expeditiously acquired by observing the motions and practice of a good and experienced swimmer. But a curious feat described by Franklin, may here be introduced to the notice of our young readers by way of conclusion to our remarks:—

"When I was a boy, I amused myself one day with flying a paper kite; and approaching the banks of a lake, which was near a mile broad, I tied the string to a stake, and the kite ascended to a very considerable height above the pond, while I was swimming. In a little time, being desirous of amusing myself with my kite, and enjoying at the same time the pleasure of swimming, I returned, and loosening from

the stake the string with the little stick which was fastened to it, went again into the water, where I found that lying on my back and holding the stick in my hand, I was drawn along the surface of the water in a very agreeable manner. Having then engaged another boy to carry my clothes round the pond, to a place which I pointed out to him on the other side, I began to cross the pond with my kite, which carried me quite over without the least fatigue, and with the greatest pleasure imaginable. I was only obliged occasionally to halt a little in my course, and resist its progress, when it appeared that, by following too quick, I lowered the kite too much; by doing which occasionally I made it rise again."





4.—BOATING.

"A boat! a boat! is the toy for me,
To rollick about in on river and sea;
To be a child of the breeze and the gale,
And like a wild bird on the deep to sail!"

BARRY CORNWALL.

We could say a good deal about boats and the pleasures of boating, were it not every English boy's ambition to become possessed of a mimic skiff at the earliest possible opportunity, and his highest pleasure to scramble into any old punt or wherry that possesses the invaluable merit of keeping above water. Hence, we conclude that no one of our readers will desiderate a laboured eulogium upon what he has already learned to enjoy. But to bend "the pliant oar," or handle the tiny sail, and sweep with boundless exultation across the springing waves—to dive deep

into shadowy coves—to range up narrow, reed-fringed creeks—to skim across glittering shallows—are pleasures of the purest character and highest order, which awaken the best energies of our minds and hearts, and stimulate the manliest qualities of our bodies. Practised with prudence, there is no more danger in the sport than in any other manly pastime; and, besides, when were English boys ever appalled by the word "danger?" It is a healthful exercise, a truly Saxon pastime, which shows how much of the old Norse spirit of our ancestors still burns in our veins. Therefore we cry, "A boat! a boat!" Unloose the fore and mainsail and forestaysail; set the mainsail; cast off; and get under weigh,—

> "With a heave ho, and a rumbelow,
> And before the wind we merrily go!"

First, we shall speak, as is due to their superior importance, of—

1.—SAILING-VESSELS,

and here we shall not detain our readers by any speculations upon the origin of sailing—which a leaf blowing before the wind may readily have suggested to inventive man—but shall proceed to describe the peculiarities of the different craft now most commonly employed for pleasure purposes. We may premise, for the information of our readers, that a *Brig* is a two-masted, square-rigged vessel; a *Schooner*, a two-masted vessel, with fore and aft (or gaff) topsails; a *Brigantine* has the characteristics of both, but is generally of broader build, and sometimes worked with sweeps (or long broad oars); a *Dutch Galliot* is schooner-

rigged, but broad-built and flat-bottomed; a *Smack*, a small fishing-cutter; while a *Billy-Boy* is sometimes rigged like a sloop, sometimes like a schooner, flat-bottomed, and drawing but little water.

YACHTS.—There are various kinds of yachts, distinguished by their rig and tonnage, from the schooner of one hundred and twenty or one hundred and sixty tons to the sloop of eight or ten. The *schooner* has two masts, with fore and aft topsails; has two or more headsails, called staysail, fore-staysail, and jib; and her topsails are fore and aft, or the fore-topsail square.

The *Dandy-rigged Yacht* has one mast like that of a cutter, with mainsail, maintopsail, and foresail; and a mizen-mast standing in the stern, which sets a sail called a mizen, outstretched on a spar projecting over the taffrail.

The *Hattemer* has only two sails, fore and main, each of a triangular shape, with a spar projecting from its peak to the deck, and a boom at the bottom like a cutter.

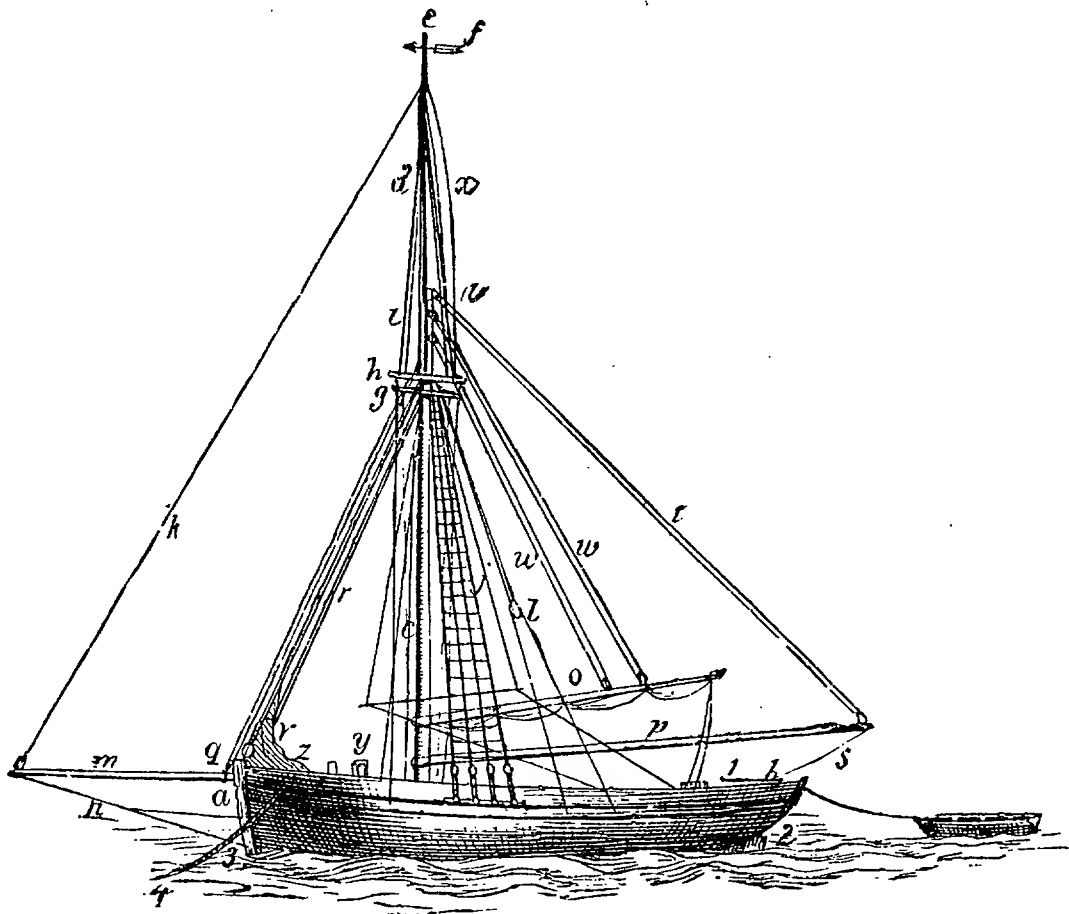
The *Sloop* has one mast, having her sails, which are square, set "fore and aft," that is, in a line with the vessel's length.

The *Wherry* is an open boat, with a small covered cabin aft, carrying one mast, which can be "stepped" or removed at pleasure. It carries a triangular mainsail, with a spar called *a sprit* reaching from its outer corner to the lower part of the mast. In the middle of this sprit a rope is fastened, which passes through a block on the mast, and so hoists the sail. Its foresail is projected over the stem on an iron bowsprit, which ships and unships at pleasure. This species of boat is common enough at our fashionable

watering-places, and has the recommendation of being safely and easily handled.

The usual rig of the English yacht, however, is that which goes by the denomination of—

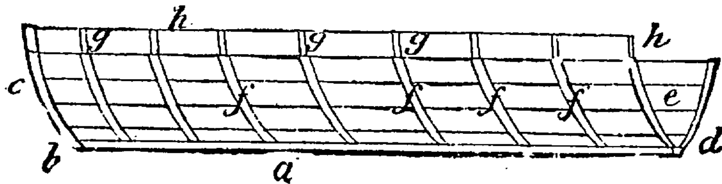
THE CUTTER.



a. Stem.
b. Stern.
c. Mast.
d. Topmast.
e. Truck.
f. Vane and Spindle.
g. Cross-trees.
h. Trussle-trees.
i. Topmast-shroud.
j. Topmast-backstay.
k. Topmast-stay.
l. Runner and Tackle.
m. Bowsprit.
n. Bobstay.
o. Gaff.
p. Boom.
q. Traveller for Jib.
r. Forestay.
s. Mainsheet.
t. Topping Lift.
u. Lift Blocks.
v. Foresheet.
w. Peak Halliards.
x. Signal Halliards.
y. Companion.
z. Forecastle.
1. Tiller.
2. Rudder.
3. Cable.
4. Anchor.

General Description.—From the *keel* (A), or backbone of the boat, rises the *stem* (C), which is joined to it at the

fore-post (B), nearly at right angles, but with a slight inclination "forwards;" while the after or hinder part (E)



slopes "backwards" from the *stern-post* (D). The keel thus laid, the "ribs" (F) of the aquatic bird are next placed transversely on it, their width varying according to the dimensions of the projected vessel; and outside this curious skeleton the planks are secured by copper or iron nails, and rivetted. Into the seams oakum is inserted to prevent the ingress of intrusive water; this process is called "caulking." From side to side, or rib to rib, beams are fixed; and upon these are laid, running "fore and aft," the narrow timbers which form the deck. From the level of the deck the sides are raised by upright timbers called "stanchions" (G), surmounted by a rail or coping, called the "gunwale" (H).

The next procedure is to "step" the *mast*, and upon the skill with which this is effected will greatly depend the good sailing and seaworthy qualities of the boat. Its usual place may be said to be indicated by a point in the cutter about two-thirds of its whole length from the stern. But this rule is not invariably followed. Upon the *mast*, which should incline or "rake" a little aft, and which is supported by two or three *shrouds* on each side, is raised a movable *topmast*, kept steady by a *backstay* on each side of the foretopmast-stay. From the bow of the cutter projects the *bowsprit*, secured at its inner end between two strong posts

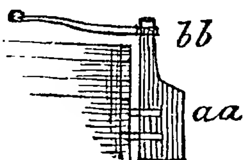
or "bitts" piercing the deck, and kept in its place by the *bowsprit-shrouds,* one on each side being fastened to the bow, and by the *bobstay,* which is secured to the stem. From the topmast to the end of the bowsprit runs a rope called the *topmast-stay.*

The mainsail is set out from the mast below by a spar called the *boom,* which is held to the mast by a swivel cable called the "goose-neck," and is "eased off" or "hauled in" at the other end by the *mainsheet,* that is, a rope running through a block on the cutter's side. On the topmast are placed the *lift-blocks,* and upon these runs a rope—the *topping-lift*—that, working on a pulley at the extremity of the boom, raises or lowers the latter as may be required.

The short spar at right angles with the mast, placed near its connection with the topmast, is called the *trussle-trees,* and the spar just beneath, the *cross-trees.* The extremity of the topmast is the *truck.*

The *gaff* is employed to extend the mainsail from above, and slides up and down the mast upon a crescent end, whose sides are called *horns.*

The *rudder* is a flat stout piece of timber (AA), with a pole rising up on the side which is fastened to the vessel. On the top of it is fixed the *tiller* (BB). In large vessels two chains or ropes, secured to the tiller, are passed round a wheel, and a greater command over the rudder is thus obtained.



The action of the steering apparatus is simple. Move the tiller to the starboard (that is, to the right), and the

rudder is necessarily forced in an opposite direction, to port (or the left), and the water rushing against it drives the stern of the vessel to starboard, and the bow to port, so that the motion of the vessel is always in an opposite direction to that of the tiller. Move the tiller to port, and a different result will, of course, take place.

GLOSSARY OF NAUTICAL TERMS.

Aback, the situation of the sails when pressed by the wind against the mast.

Abaft, behind the mainmast, towards the stern.

About, on the other tack; as, going about—that is, tacking.

Abreast, alongside of.

Adrift, broken from moorings.

Aft, forward.

Ahead, in the direction of the vessel's head.

Amidships, in the middle of the vessel.

Apeak, when the anchor lies nearly under the vessel's bows, the cable being hove a taut.

Astern, in the direction of her stern.

Athwart, across,—as "Lay your oar athwart the gunwales."

Avast, a nautical exclamation signifying "hold" or "stop," as "Avast there, my man!" Much more frequently employed in nautical dramas than in the parlance of ordinary sea life.

Backstays, the ropes which run from a vessel's topmast and top-gallantmast to her sides.

Ballast, the lumber stowed in the hold of a boat or ship to bring her to a proper depth in the water.

Beacon, a signal indicating a shoal, or some other danger, or the proper entrance into a channel.

Bearings, the widest part of the vessel below the upper deck.

Bearings, the situation of an object with respect to the points of a compass. Thus Dibdin sings,—

> "We, anxious, on the starboard tack were steering,
> While east by north, eight leagues, Cape Vincent *bore.*"

Belay, to; to make a rope fast.

Bend, to; to secure a sail to a yard, or a cable to an anchor.

Berth, vessel's place in a roadstead or harbour; a man's sleeping place on board ship.

Binnacle, the place where the compass is kept.

Boom, the spar on which a sail is extended from the mast.

Bulk-heads, the partitions between different cabins.

Bulwarks, the woodworks of a vessel above deck.

Bunting, the woollen stuff of which ships' colours are made, used poetically for the colours themselves; as,—

> "There is no luck for slavers where British bunting's spread."

Buoy, a floating cask to mark the proper channel.

Cabin, an officer's quarters on board ship.

Caboose, the cooking-place.

Capstan, the machine round which the cable passes in order to hoist the anchor. It is moved round by means of bars of wood, called hand-spikes or capstan bars.

> "Roused from repose, aloft the sailors swarm,
> And with their levers soon the windlass arm.
> The order given, upspringing with a bound,
> They lodge their bars, and wheel their engine round:
> At every turn the clanging pauls resound.
> Uptorn reluctant from its oozy cave,
> The pond'rous anchor rises o'er the wave."
>
> FALCONER.

Catheads, large blocks of wood over a vessel's bows, with sheaves in them, by which the anchor is weighed or dropped.

Cleat, the piece of timber on which a rope is belayed.

Combings, raised woodwork round the hatches, to prevent the water from running below.

Companion, a ladder leading down into the state cabins.

Con, to; to guide by the compass, or the beacons laid down on the chart.

Davits, beams of timber, or rods of iron, with sheaves or blocks at their ends, which project over a vessel's side or stern, to hoist boats up to.

Draught, the depth of water which a vessel requires to float her. Thus we say, "she draws fifteen feet."

Fathom, six feet.

Feather, to; lifting the blade of the oar horizontally as it leaves the water.

Fenders, pieces of wood or rope hanging over a boat's sides to keep them from injury.

Flat, a sheet is hauled "flat" when hauled down close.

Fore and aft, in a line with the vessel's length.

Forecastle, the part of the vessel before the foremast.

Foul anchor, when the cable has a turn round the anchor.

Furl, to; to roll up the sails close to the yards.

Gaff, the spar to which a fore and aft sail is bent.

Gage, the depth of bilge water in a vessel's hold.

Gangway, the opening in a vessel's side which admits of egress or ingress.

Gaskets, the pieces of rope with which the sail, when furled, is secured to the yard.

Give way, to; to work with a will.

Grapnel, a small anchor, with several claws, used to anchor boats.

Gunwale, (pron. Gunnel), the upper rail of a vessel's side.

Halliards, the ropes used for hoisting or lowering the yards or sails.

Hatchway, an opening in the deck.

Haul, to; to pull, or draw; as "she hauled close to the wind," "he hauled in the rope."

Hawser, a stout rope.

Helm, the steering apparatus; often used for the tiller or wheel itself.

Hold water, to; by keeping the oars motionless in the water to arrest the progress of a boat.

Jib, a triangular head sail, usually secured to the bowsprit.

Jib-boom, a spar rigged out beyond the bowsprit.

Jibe, to; to shift over the boom of a "fore and aft" sail.

Jurymast, a substitute fitted up in the place of a mast that has been lost or injured.

Larboard, the left side.

Leeward, the opposite to windward.

Lee-side, the side *away* from the wind.

Lee-board, a sort of out-rigger secured to the lee-side of flat-bottomed boats to prevent them from drifting to leeward.

Log, a line with a triangular piece of board called a "log-ship," cast over the stern to ascertain the rate at which a vessel is sailing. A "log" is also the daily record of a ship's movements.

Luff, to; to bring a boat nearer to the wind. The helm is "put up" when you luff; and "put down" or "put a lee" when you let your boat fall off from the wind.

Lurch, the sudden roll of a vessel to one side.

Mainmast, the middle and largest mast. *Main-chains,* the space between the main and fore masts.

Marling spike, an iron pole sharpened at one end, used to separate the strands of a rope.

Martingale, or *Dolphin-striker,* a short perpendicular spar under the bowsprit's end.

Miss stays, to fail going about. A ship is said to be "in stays" when she does not answer her helm.

Oakum, pieces of yarn picked to pieces, used for caulking.

Overhaul, to; when a rope is passed through two blocks in order to make a tackle, the rope which is hauled on is called "the fall." If one of the blocks gets loose, the act of hauling on the rope between the blocks in order to separate them is called over-hauling.

Painter, a rope attached to the bow of a boat. Apropos to this strange name for a rope a "strange story" is told. It is said that while a person was engaged painting the outside of a ship lying in harbour for the purpose of repairs, the cabin boy was ordered by his captain, who had observed a small boat fastened by a rope to his ship's bow, to "let go the painter." A few minutes afterwards, the captain noticed that the boat still remained in its original position, and calling the cabin boy, angrily inquired why he had not executed his order?" "So I did, sir," replied the lad. "What! you let go the painter?" "Yes, sir, paint, pots and all!" He had misunderstood his master, and unfastened the rope by which the painter was suspended to the vessel's side!

Pendant, a long narrow flag at the mast-head.

Port, the left side.

Quarter, that part of the vessel between the stern and the main chains.

Rattlines, (pron. rattlins,) the ropes fastened across the shrouds like ladder-steps.

Reef, to; to take in a sail so that less of its surface shall be exposed to the wind.

Scud, to; to drive before the wind with bare poles, or with only enough sail to make the ship answer her helm.

Sound, to; to ascertain the depth of water by throwing the lead.

Spanker, or *Driver,* the after sail of a ship or bark—a "fore and aft" sail set with a boom and gaff.

Splice, to; to weave two ropes together by entwining their strands.

Spring, to; that is, to split a mast.

Starboard, the right side of a vessel.

Stays, stout ropes which lead forward from the mast heads.

Stay-sails, three cornered sails hoisted up on the stays.

Steerage, the part of the between decks just before the after cabin.

Stretcher, a piece of wood placed across the bottom of a boat for a rower to steady his feet against.

Studding-sails (pron. stun-sails), long narrow sails which are only used in fine weather and fair winds, on the outside of the large square sails.

> "The swelling stun-sails now their wings extend,
> Then stay-sails sidelong to the breeze ascend."
>
> FALCONER.

Tack, to; to go about.

Taut, tight.

Throat, the inner edge of the gaff which embraces the mast.

Unbend, to; to unfasten.

Unmoor, to; to heave up one anchor, or remove a ship from her moorings.

Vane, a piece of bunting at the masthead to indicate the direction of the wind.

Waist, that part of the upper deck between the quarter deck and forecastle.

Wear, to; to go off from the wind, or, as it were, to come round on the other side of the wind without backing.

Wake, the path made by a vessel's motion.

Yards, the spars by which the sails are extended.

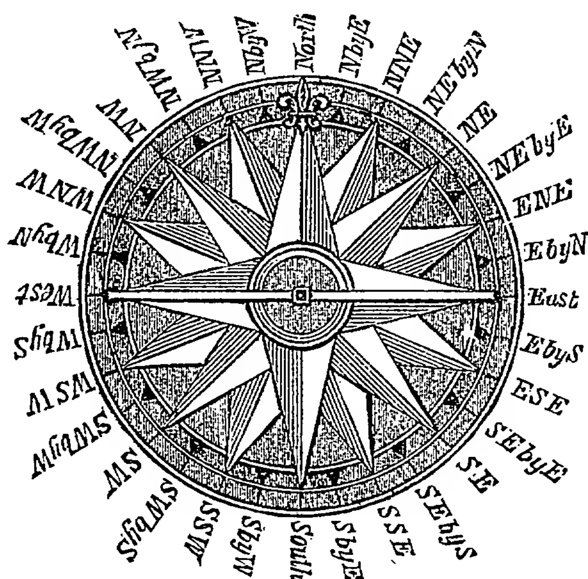
GENERAL REMARKS.

No one can learn to sail a boat from printed instructions, and the particulars we have already placed before our readers have been simply drawn up with a view of giving them some insight into the mysteries of nautical parlance, that on their first endeavouring to make acquaintance with boats and boatmen they may not altogether appear like "lubbers." Let them not attempt to manage the smallest skiff by themselves until they have undergone a regular apprenticeship, but when they have once acquired a sufficient practical knowledge let them be bold, resolute, and self-reliant. To apprehend dangers is to make them.

We conclude with a few remarks on the

MARINER'S COMPASS.

The compass (which was introduced into Europe about 1260) consists of a magnetic needle suspended on a pivot so as to move easily, and traverse a card marked with the thirty-two points of direction into which the horizon is divided, and which are popularly called the points of the compass. The needle always points North (with a slight de-



viation), and hence it is easy to ascertain in what direction

you are going. To repeat the points in their proper order is called "boxing the compass." On board ship it is always enclosed in a box with a glass top, and placed at the binnacle in such a position that it may easily be seen by the helmsman.

2.—ROWING-BOATS.

There are various kinds of rowing-boats, some of which are also provided with sails to assist their progress: the most common are,—

The *Long Boat*, the largest boat belonging to a ship, and generally provided with a couple of sails. The *Gig*, a light skiff, retained for the captain's special accommodation. The *Launch*, a species of long boat, but flatter bottomed, and capable of standing a tolerably heavy sea. It usually employs sixteen oars. The *Cutter* is narrower and lighter, and rowed by six to eight oars. *Yawls*, *Pinnaces*, and *Jolly Boats* are light boats fitted for rivers, or harbour-service, but differing in size and capacity. The *Lugger* carries sails of a peculiar rig, and is able to breast a heavy sea. Much of the commerce between Holland and England is carried on in Luggers.

The boats usually handled by juvenile oarsmen, are,—

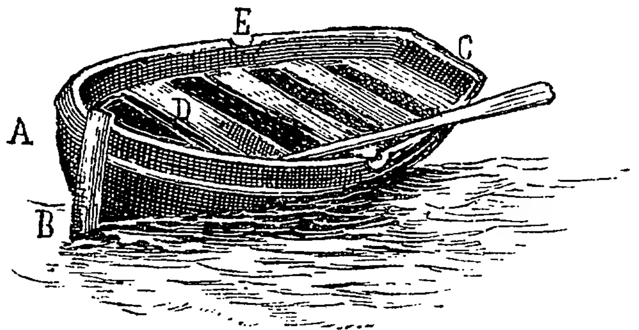
The *Wherry*, a light, swift, easy-going boat, so well known as to need no particular description. A "trim-built wherry" will be found on every piece of water in Great Britain capable of floating a boat.

The *Punt*, a flat-bottomed boat, oblong in shape, with flat stem and stern, chiefly employed by the angler.

The *Skiff*, a small, light boat with a sharp prow, generally carrying only two oars.

The *Funny*, a river boat, with bow and stern alike,—only fitted for use in gently-flowing streams.

The *Dingy*, a small, *squab* boat, usually attached to Yachts.

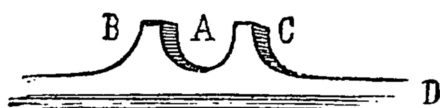


a The bow. *b* The stem. *c* The stern. *d* The thwarts, or seats.
e The rowlocks (from rullocks).

From the foregoing Illustration the young oarsman will easily learn the names of the component parts of a rowing-boat, but he must also remember that the planks which form the sides are called *streaks*, and that the top plank upon which the rowlocks rest is named the *wale-streak*. The board placed across the bottom to steady the oarsman's feet is a *stretcher;* and a part of the bottom boards, usually called the *stern-sheet*, is made movable, that any water leaking into the boat may be bailed out. If a boat has but one rowlock on each side, it is called a sculling-boat, and a pair of light, short oars, named *sculls*, is used for its impulsion. If the two rowlocks are not *directly opposite* each other, it is called a pair-oared boat, and requires two oarsmen. With two in the centre opposite each other, and two at other points *not* opposite, it becomes a *randan*, and may be rowed by three persons.

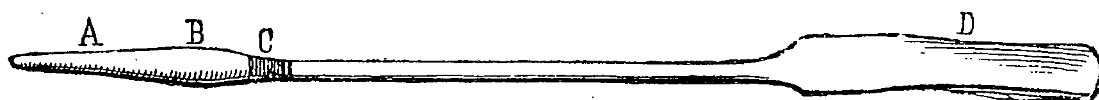
The oarsman seated nearest the bow (No. 1) is called the *bow-oar;* the next, No. 2; the next, No. 3; and so on,—the oarsman next to the stern being called the *stroke-oar.* If the boat is fitted with a rudder, he who steers is styled the *coxswain*, and a responsible post is his.

The different parts of the rowlock are,—



a, the rowlock; *b*, the thowl-pin; *c*, the stopper; *d*, the wale-streak.

A *scull* differs from an *oar* in one important respect,—the handle is *much smaller;* the handle of the oar being large enough for two hands to grasp.



a, the handle; *b*, the loom; *c*, the button, a piece of leather to prevent the oar from slipping through the rowlock; *d*, the blade.

How to hold the Oar.—On this head our directions will be brief, for a reason we have already adduced—that no printed instructions can possibly avail a learner as well and as speedily as the oral lessons and visible example of a proficient.

We will suppose, however, that he has placed himself firmly and squarely on his seat, his knees moderately apart, his feet steadied against the stretcher, with the toes slightly turned out. Raising his oar by the handle he tilts it into the rowlock, placing his outside hand near the extremity of the

handle, and the other at an easy distance, so as to obtain a firm grasp without necessitating any stiff or rigid movement of the arms. Now, thrust forward your arms until they are straight at the elbows, and bend the back forward *from the hips*, until, having attained your full stretch, you raise your hands, and drop the oar-blade quietly, and without fuss, into the water, so as just to cover it; whereupon you quickly, *but not hurriedly*, throw yourself back into such a position that you lean slightly over the seat towards the bow of the boat. Bring back your hands to your hips, depressing the wrist of the *inside* hand, and bringing the knuckles home to your chest. By this movement the oar turns in the rowlock, and the blade comes up out of the water horizontally—in other words, *you feather it.* Restore the oar to its original position in the rowlock, by raising the wrist, throw forward your arms until straight at the elbow, bend your back, and so on, *ad libitum.*

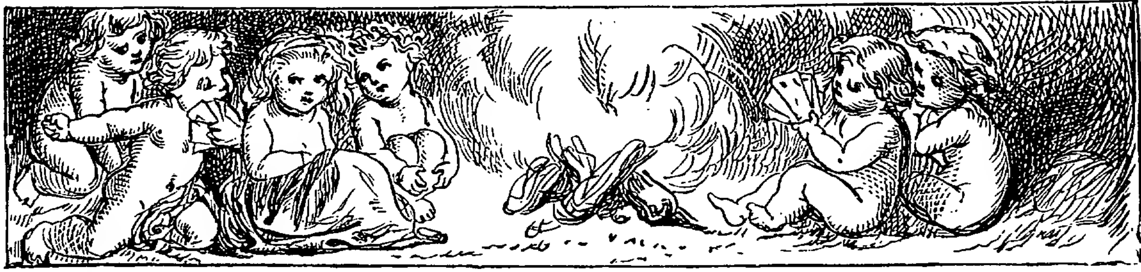
To "back water" requires the reverse of the foregoing movements. Reverse the oar in the rowlock, and push it *back against* the water, afterwards pulling it towards yourself.

To "hold water" is to keep the oars back against the water without moving them.

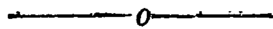
To "turn a boat" is effected by *pulling* the oars on one side, and *backing* them on the other. The boat will turn to the side on which you back water.

The secret of successful rowing is constant and steady practice, under the eye, if possible, of some experienced oarsman. Do not row hurriedly; never *jerk* your body

backwards and forwards; sit firmly in your seat; and, above all, *learn to keep time.* Drop the oar into the water without splashing; many a young rower uses it as if it were a whip with which, like another Xerxes, he thought to flog the waves. Feather it neatly, for feathering is not only graceful but economizes strength. Do not row as if your muscles were of iron, and your body rigid as marble, but with the grace and ease which spring from a quiet confidence in your own powers. In rowing with others, keep your eyes fixed upon the rower before you, and study evenness of stroke as well as regularity of time. And, finally, remember that no *bad tempered* oarsman will ever attain to anything like proficiency in this delightful and thoroughly English science.



Part Second.—Within-Doors.



SECTION I.—BY THE FIRESIDE.

> "Now stir the fire, and close the shutters fast,
> Let fall the curtains, wheel the sofa round,
> And while the bubbling and loud-hissing urn
> Throws up a steaming column, and the cups
> That cheer, but not inebriate, wait on each,
> So let us welcome peaceful evening in."—COWPER.

"HEADS or tails," boys? Summer or Winter? Which season offers to you the keenest pleasures and the most enjoyable enjoyments? In summer you may go a nutting, a fishing, or a swimming; you may bathe, or you may boat; you may handle your bat at cricket, or bend your bow at the invisible "bull's eye;" you may wander under green leaves, and plunge into the depths of blossomy shaws, with the glory of the sunshine still floating all about you. But, then, in Winter, the polished ice tempts your adventurous skates, and the crisp sward invites the dexterous ball; while *in-doors*—ah, yes, *in-doors!*—there is holly on the wall, and a monstrous fire in the blazing grate, and a hundred sports and pastimes to test your ingenuity and

exercise your mother-wit. So partial are we ourselves to a glorious fire and a "parlour game," to the social joys of a winter evening, to the innocent pleasures of a happy fireside, that we wholly and entirely, without reserve, and in full conviction of the correctness of our judgment, pronounce a decided verdict in favour of Winter. Heads or tails, boys? Winter or Summer? Winter wins!

Winter wins! For now is the time—as we have written elsewhere—that railway guards are driven to exasperation by an accumulation of hampers, from all of which protrude the heads or legs of geese, and turkeys, and capons, as if all England were making a battue in the poultry yards; now is the time that Leadenhall Market, and Newgate Market, and every other market—north, and south, and east, and west—are crowded by anxious house-wives, who "price" everything, from a boar's head to a russet apple; now is the time that Cook becomes a personage of more importance than even our "great ally," and the proper compounding of puddings, pies, tarts, cakes, blancmange, trifles, custards, jellies, posset, punch, bishop, lamb's wool, and egg-flip, involves as laborious a study as the discovery of perpetual motion, and engages more earnest attention than even the terrible Rinderpest! Now is the time that little boys and girls go up and down stairs in endless gyrations, and peep into every unlocked closet, and surreptitiously poke fingers into made dishes, and accumulate Balaclavas of sweet-meats, unwholesome pastry, and damaged fruit, and "stay up to supper," tossing off thimblefuls of wine-shrub or negus in honour of old Christmas; and finally roll off to bed, half asleep and

half awake, to dream of Christmas pantomimes! And since, moreover, *now* is the time for evening gatherings round the parlour fire of happy boys, let loose from Virgil, and Euclid, and Colenso, and other fancied tormentors, we proceed to set forth a score or so of fireside games for their especial delectation. Those that are old are good, and those that are new have at least the merit of—*not being old.*

1.—THE GAME OF DEFINITIONS.

A subject having been proposed, each player defines it in a phrase as pointed and pithy as he can, writing his definition upon a card. When all have completed their tasks, the cards are thrown into a vase, from which one of the players takes them *seriatim*, and reads the contents aloud. Public opinion may then be invited to pronounce which are the most meritorious. Here are two or three specimens:—

FRIENDSHIP.

A feather from Love's wing.
The Midas which turns all it touches to gold.
The evergreen of Life's garden.

GOLD.

A spoiled child that is rocked in the cradle while being washed.
The alchemist's madness, and the worldly man's wisdom.
The cloak which covers a thousand sins.

The poor man's plaster,
The rich man's joy,
The miser's master,
The spendthrift's toy.

A slave that may at any moment become a tyrant.

A PEN.

A loss to one goose, and no gain to another.
The lever with which Genius moves the world.
The dumb man's tongue, and the knave's weapon.
The gray goose shaft of the modern "long bow" man.
The feather which often weighs down the balance between Life and Death.

FORTUNE.

My good and your ill, and your ill and my good.
A Kaleidoscope.
Joseph's coat of many colours.
The world's bugbear, yet it may be every man's slave.

CHARITY.

A dew which blesses the thorn as well as the rose.
A spring of pure water,—an oasis in a desert.
The secret goodness of a tender heart.

2.—CRAMBO.

A pastime of infinite fun and fancy, if conducted with spirit and intelligence. Each player writes a question and a noun on separate pieces of paper. In one vase are placed all the nouns, and in another all the queries. Then the players in rotation draw a question and a noun, and each is compelled to write in answer to the question a verse in which the said noun must be introduced. To illustrate our meaning, we subjoin a few examples :—

Question. How are your poor feet? *Noun.* Vindication.

If you, my friend, I chance to meet
In wild exasperation,
The question "*How are your poor feet?*"
I ask, in *vindication.*

Question. How do you like nuts? *Noun.* Monkey.

> *Monkey*, little merry fellow,
> Thou art Nature's punchinello,—
> Tell me, imp of quips and cuts,
> Tell me, *how do you like nuts?*

Question. What becomes of all the pins? *Noun.* Night.

> *What becomes of all the pins?*
> 'Tis a problem recondite:
> Surely, goblins for their sins
> Must collect them all at *night*.

Question. Where's Eliza? *Noun.* The Strand.

> Eliza stands upon the wood-crowned height,
> O'er Minden's plain, spectatress of the fight;
> But surely she in greater ease would stand
> If safe alighted "in the Strand! the *Strand!*"

3.—THE WEATHER-COCK.

The four corners of the room are supposed to represent the four cardinal points,—N., S., E., and W., and a player is selected to personate the Wind. The other players arrange themselves in two or three lines, according to their numbers; and when the Wind, who occupies the centre, calls out "North," they all turn towards the "South;" or when he cries "East," towards the "West." When he says "Variable," all move backwards and forwards; "Tempest," every one turns round *thrice*. Any mistake is punished by a forfeit.

4.—PROSE ACROSTICS.

The leader of the game announces to the other players that he has just returned from Australia (or any other part

of the world his fancy may light upon) and has brought with him an article of some value, the name of which must be composed of just as many letters as there are players present. He then inquires what they will give him, and each person mentions some object beginning with one of the letters already spoken of. As these objects are named, the leader writes them down, and then brings them together in the following manner:—

Suppose the article brought from Australia to be a *Kangaroo.* The players offer in exchange a—

K ingdom.
A rtichoke.
N ecklace.
G oblet.
A pple.
R uby.
O yster.
O nion.

The leader combines them in some such manner as this: "I have just returned from Australia, and disposed of my Kangaroo. Of the articles you have given me in exchange I shall make what use I can in this happy *Kingdom,* and I think it is all Lombard Street to an *Artichoke* that I shall not be long before I get rid of my *Necklace.* My uncle will be glad of my *Goblet,* and his little boy of my *Apple;* while for my aunt I reserve this blushing *Ruby,* more precious than any pearl that *Oyster* has yet produced, and as large, you see, as a Spanish *Onion!*"

Whoever proposes a word of more or fewer letters than there are players present, repeats an offer made by one of his companions, or commits a blunder in spelling, pays a forfeit. So does the Traveller if he does not put his gifts together in something like decent fashion; wherefore, the players purposely select the strangest gift they can think of.

5.—"HERE I AM TO TORMENT YOU, SIR!"

The players form a circle, and the leader places himself in the centre. He begins the game by addressing one of his comrades, "Here I am to torment you, sir!" and receives, by way of reply, the inquiry, "How do you think to torment me, sir?" The leader says, "With my finger and thumb," snapping the finger and thumb of his right hand together, which he continues to do throughout the game. The player he has addressed does the same, and then turns to his neighbour with, "Here I am to torment you, sir!" and so the *torment* goes round the circle, until all are snapping the finger and thumb.

The leader then resumes, "Here I am to torment you, sir!" and brings into play the thumb and finger of his *left* hand also, each player in succession doing the same.

The third time the leader says, "Here I am to torment you, sir,"—with "*two fingers, two thumbs, and an elbow,*" jerking his right elbow backwards and forwards violently. The fourth time he brings into play his *left* elbow; the fifth time he moves up and down his right foot, with a "pit-pat;" the sixth time the left foot, or two "pit-pats;" afterwards a "hitch-up," or rising up and down in one's seat; and finally

a "nid-nod," shaking the head to and fro like a Chinese joss. The different players will now present a pleasing illustration of muscular exertion, as, with every limb in frantic motion, they exclaim, "With two fingers, two thumbs, two elbows, two pit-pats, a hitch-up, and a nid-nod!" Every mistake is punished by a forfeit.

6.—"I SELL YOU MY CITY OF TIMBUCTOO."

This amusing pastime is modelled after the old nursery tale of "The House that Jack built," and makes some slight demand upon the memory. The first player begins,—

Tom. I sell you my city of Timbuctoo.

George. I sell you my city of Timbuctoo; in the city there is a street.

Harry. I sell you my city of Timbuctoo; in the city there is a street; in the street there is a house.

Edward. I sell you my city of Timbuctoo; in the city there is a street; in the street there is a house; in the house there is a room.

Frank. I sell you my city of Timbuctoo; in the city there is a street; in the street there is a house; in the house there is a room; in the room there is a cage.

Walter. I sell you my city of Timbuctoo; in the city there is a street; in the street there is a house; in the house there is a room; in the room there is a cage; in the cage there is a bird.

And so each player continues to add a phrase, repeating at the same time the phrases already manufactured by the preceding players, until the whole runs thus: "I sell you

my city of Timbuctoo; in the city there is a street; in the street there is a house; in the house there is a room; in the room there is a cage; in the cage there is a bird. The bird sings, 'I am in a cage;' the cage says, 'I am in a room;' the room says, 'I am in a house;' the house says, 'I am in a street;' the street says, 'I am in a city;' and now my city of Timbuctoo is sold."

The whole of this paragraph must now be repeated by each player, and any error in the repetition punished by the exaction of a forfeit.

7.—THE BIRDS.*

The players form a circle round the leader of the game, who is called the Fowler. Each then assumes the name of a bird, whose peculiar song or cry he must endeavour to reproduce, whenever that bird is named by the Fowler in the course of the tale it becomes his business to tell.

We will suppose the following birds to be selected:—

Birds.	Song, or Cry.
1. The Cock—Le Coq	Co-que-ri-co, or Cock-a-doodle-doo.
2. The Canary—La Serine	Sweet, sweet.
3. The Magpie—La Pie	A la cave, a la cave.
4. The Pigeon—Le Pigeon	Coo, coo—coo, coo.
5. The Turkey—La Dindon	Glou, glou (gobble, gobble).
6. The Owl—Le Hibou	Tu whit, tu whoo.
7. The Sparrow—Le Monceau	Twit, twit.
8. The Duck—Le Canard	Quack, quack.
9. The Raven—Le Corbeau	Croak, croak.

* From "Round about our Coal Fire."

10. The Partridge—La Perdrix.........Whirr, whirr.
11. The Lark —L'Alouette................Tirib irib.
12. The Cuckoo—Le Coucou...........Coù coù.
13. The Hoopoo—Le Putput............Hoo-poò.
14. The Nightingale—Le Rossignol...Jug à jug à jug.
15. The Parrot—Le Jacquot.............Poor Poll, poor Poll.
16. The Whoop—La Huppe.............Whoop, whoop.
17. The Crow—La Corneille............Caw, caw.

While the story-teller omits in his narrative to mention the OWL, the players, under penalty of a forfeit, must keep their hands resting on their knees; but no sooner is the name of the ill-omened bird of night pronounced, than all raise their hands to prevent their being seized by the Fowler, who, if he succeeds in securing one of them, exacts a forfeit, and relinquishing his post as *story-teller*, takes his seat in the circle, and assumes the name of the bird he has pounced upon. But if the Fowler should be unsuccessful in his attempt he pays a forfeit, and continues his recital, the players, as before, folding their hands upon their knees.

When the Fowler mentions "all the birds," the whole of the players utter their various songs and cries together, producing a somewhat humorous effect. If any one prove forgetful, or imitate the wrong bird, he pays a forfeit, and a similar penalty awaits the *raconteur*, should he, in the course of his narrative, name a bird not represented in the company.

In order to illustrate this clever game more fully, we shall suppose the Fowler to narrate the following simple story:—

"Once upon a time there was a general disturbance in

Birdland, and matters threatened to proceed to the most violent extremities. In every nest was held at night a solemn family conclave, and messengers were despatched on all sides to obtain the advice and assistance of the gravest among the birds. The origin of the *émeute* was this:—Mr. *Jack Raven*, when in one of his most audacious moods, unfortunately met Mrs. *Turkey* on her way to the farm-yard, and behaved to that respectable but rather ill-tempered old lady with a lamentable want of courtesy, vowing vengeance against her little ones, and taunting her with her absurd dislike to the noble colour of *red*, of which most ladies (bipeds at least) are considered ardent admirers. Mrs. *Turkey* accordingly complained to her friend the *Cock*, who declared his intention—he is a very gallant fellow, though rather cock-a-doodleish at times—of punishing the impudence of Mr. *Jack Raven*. He, therefore, picked up the longest straw he could find, and took to his friend the *Duck*, whom he besought to bear it, as a challenge of mortal defiance, to the presumptuous offender. The *Duck* consented, remarking that though he was ignorant of the origin of the quarrel, he had no doubt the *Raven* had given *cause* enough.

"Unfortunately, for the satisfaction of Mrs. *Turkey* and her champion, at the very moment the challenge was despatched Miss *Magpie* was enjoying a *tête-à-tête*, seasoned with a little scandal, with her friend and ally, *Poll Parrot*. Their ears were open, you may be sure, to everything the wind could bring them, and overhearing the *Cock's* colloquy with the *Duck*, Miss *Magpie* could not resist the opportu-

nity of doing a little business on her own account, and flew away to tell the OWL.

[*General uplifting of hands, which ends either in one of the players being captured, obliged to pay a forfeit, and change places with the story-teller, or in the story-teller himself being fined, and constrained to pursue his recital.*]

"When that nocturnal luminary was brought acquainted with the fact of a cartel having been despatched by the *Duck*, he thanked Miss *Magpie* for her quickness, and protesting his determination of maintaining all the laws of ALL THE BIRDS [*general cry, but without moving hands*], summoned Mr. *Hoopoo* and Squire *Sparrow*, and ordered them to arrest the offenders—*Chanticleer*, Miss *Duck*, and *Jack Raven*—and confine them in the hollow cell of his own tree. He then despatched Miss *Nightingale*, always a friend to the afflicted, to comfort Mrs. *Turkey*, and assure her that justice should be done to her, and punishment inflicted on *Jack Raven*, even while the *Duck* and the *Cock* were taught that the laws of Birdland must be observed by them as by ALL THE BIRDS.

"Now, this proceeding on the part of the OWL [*uplifting of hands and forfeits as before*] caused quite a division among the inhabitants of Birdland, as I have already pointed out. The *Parrot* and the *Magpie* took Mrs. *Turkey's* part; but blamed the *Cock* for crowing so loudly, and the *Duck* for her meddling, while the *Canary* and the *Lark* took a higher view of the matter, and, like birds of spirit, protested that *Jack Raven* ought to expiate his pre-

sumption at the straw's point. The *Pigeon* kept herself to herself, and the *Whoop* fell into an alarming state of melancholy apprehension. The *Partridge*, meanwhile, was always on the wing—flying from one extreme to the other; but vowing that, for his part, he liked to see every bird even as he himself was—a regular '*game one*.'

"However, the general opinion was decidedly in favour of the conduct pursued by the OWL.

"The 31st of August was fixed for the trial, that it might not interfere with the *next day's engagements of the Partridge.* The OWL took his place on the bench as wise as a judge, and a great deal graver than judges are now-a-days, and a jury was empanneled of six respectable and intelligent birds:—

1. The *Canary*.
2. The *Pigeon*.
3. The *Sparrow*.
4. The *Lark*.
5. The *Partridge*.
6. The *Whoop*.

"Miss *Hoopoo* acted as counsel for the Crown, and Miss *Nightingale* was induced to undertake the defence of the prisoners. The *Magpie* and the *Parrot* were called as witnesses, and Mrs. *Turkey* made her appearance as prosecutor. The *Cuckoo* officiated with great success as the crier of the court, though the jury complained that his voice was rather monotonous. The benches for spectators were crowded, and there were representatives present, you may be sure, of ALL THE BIRDS!

"I will not weary you with a detailed report of all the proceedings. I will not repeat the straightforward harangue of the *Hoopoo*, nor the plaintive and exquisitely musical

address of the *Nightingale,* which produced a marked sensation. *Jack Raven* spoke up in a spirited manner, and protested that he had no idea that Mrs. *Turkey*, a widow, he said, who became her weeds wonderfully, and whose little ones he had a great respect for, would have taken offence at his innocent gallantry. As for that coxcomb—but here he was interrupted, and rebuked to silence by the OWL.

"The *Cock* crowed pretty loudly, I can tell you, and his gallant bearing was much admired; while, on the other hand, the terror of the *Duck* was the theme of universal remark, and everybody pronounced her nothing better than a *quack.*

"At last the OWL summed up, and the jury retired to consider their verdict. It is said that, at first, the *Sparrow* was anxious to spare the *Duck* and hang the *Raven;* but the *Whoop* and the *Nightingale* besought her to put aside personal animosities, and be guided only by the evidence brought before the court. The *Canary* and the *Pigeon* reminded her that 'Mercy was twice blessed,' and the *Lark* was, as usual, up in the clouds; but, after an hour's detention, all came to one conclusion, and the *Partridge*, as 'fore-bird,' returned a verdict of 'Guilty,' with a recommendation to mercy, as it was the first offence under the New Act.

"ALL THE BIRDS expected a severe sentence, but the OWL had had his dinner, and could afford to be lenient; he, therefore, condemned *Jack Raven* to apologize to Mrs. *Turkey* before ALL THE BIRDS, and pay a fine in cheese, while the *Cock* and the *Duck* were bound over to keep the peace for four-and-twenty days.

"The court then separated with three cheers for the Owl."

8.—CONSEQUENCES.

The first player writes an adjective on the upper part of a slip of paper, and then folds the slip so that the word he has written cannot be seen by the next player who, in his turn, writes the *name of a gentleman* (real or fictitious) on the paper, folds it, and passes it on to a third. This player writes another *adjective;* the fourth, *a lady's name;* the fifth, *the name of a place;* the sixth, *what the gentleman said to the lady;* the seventh, *the lady's reply;* the eighth, *the consequences;* and the ninth, *what the world said about the whole affair.*

One of the players now unfolds the slip, and reads the nine compartments, adding such words as may be necessary to give the whole a species of connection. Thus :—

First player writes,—		Arrogant
Second	,,	Mr. Samuel Jenkins
Third	,,	Exuberant
Fourth	,,	Jemima Jones
Fifth	,,	Highgate Hill
Sixth	,,	"Meet me by moonlight alone"
Seventh	,,	"I should catch a sore throat"
Eighth	,,	He was a widower three times
Ninth	,,	It was extremely absurd.

Now, connected by a few supplementary words, the sentence runs as follows :—"The arrogant Mr. Samuel Jenkins in his exuberant love for Jemima Jones, who lived at Highgate Hill, whispered in her ear, 'Meet me by moonlight alone;' to which she coldly replied, 'I should catch a sore throat.'

The consequences were that he went off to Australia, was a widower three times, and the world said of the whole affair that 'It was extremely absurd.'"

9.—THE PIC-NIC.

This is a pastime resembling in character the venerable game of "The Family Coach," and, like the preceding amusements, is best adapted for a mixed party of boys and girls. A lively description of it, which appeared some years ago in a Christmas number of *The Illustrated London News*, we propose to transfer to our pages :—

"Ladies and Gentlemen,—We are about to play the highly-exciting and moderately-gymnastic game of 'the Pic-nic,' and as you have all to take a part in it, be kind enough to bear in mind the characters you represent. The following are the persons and things to be embodied :—

"Mr. Brown, Mrs. Brown, Mr. Smith, Mrs. Smith, Mr. Jones, Mrs. Jones, Mr. Briggs, Mrs. Briggs, Mrs. Briggs' baby, Lamb, Pigeon Pie, Water, Knives, Forks, Mustard, Pepper, Spoon, Hamper, Salad, Table-cloth, Salt, Rolls, Vinaigrette, Wasps, Cows.

"Rosa Gould, you represent Mr. Brown. Eh? Oh, very well, Mrs. Brown if you should prefer it. Charley Crowder is Mr. Brown, Rosa Gould is Mrs. Brown. Tom Webster is Mr. Jones, Julia Lowther is Mrs. Jones, Fanny Joyce is Mrs. Briggs' baby, Johnny Herbert is Pigeon Pie, those six little girls are Knives and Forks, Mary Turner is Lamb. You understand now. So, Kate Diamond, distribute the rest of the characters, whilst I run over the story.

Well, are the characters all given out? They are. Then ladies and gentlemen, pay attention to me. Whenever your names are mentioned you must rise from your seats, turn round once, and sit down again; and, failing to do so, or rising when you are not named, you stand with your face to the wall until you are again mentioned; and whenever the word *Pic-nic* is said, you all change places with your opposite neighbours. Now, then, to begin .... THE PIC-NIC!

"Why, I told you to change places whenever the *Pic-nic* was mentioned! That's right; but don't seize the tails of my coat, or you'll leave me only a jacket. Attention!

"'Nothing would give me greater pleasure,' said *Mrs. Brown* (quite right, Rosa; turn once). 'I'm sure I shall be delighted,' said *Mrs. Jones.* 'And I! And I!' said *Mr. Smith, Mr. Briggs, Mr. Jones, Mrs. Smith, Mrs. Briggs.* 'And so will ducky,' said *Mrs. Briggs*, meaning, of course, *Mrs. Briggs' baby;* 'for I do so love a PIC-NIC.' It was agreed, therefore, that on the 4th of June, in spite of the *cows* (you should *moo!*) and the *wasps* (you should buzz!) which *Mrs. Jones* (Ha! Julia did not turn round; face to the wall!) said were her only objection, *Mr.* and *Mrs. Smith, Mr.* and *Mrs. Briggs, Mr.* and *Mrs. Brown, Mr. Jones* and *Mrs. Jones*, and *Mrs. Briggs' baby*, should all start for Epping Forest, and regularly enjoy a PIC-NIC. The day was very hot; but what is a PIC-NIC without sunshine? It is like tea without boiling *water*,—good for nothing. Well, they arrived safely, though *Briggs' baby* was stung by a *wasp* which had been attracted by a sugar-stick *Briggs' baby* was sucking (Fanny turned only once; face to the wall!) When

they arrived at the Forest all helped to unpack the *hamper* (Hamper ! Hamper ! Bessie Brown ; face to the wall !) *Mr. Jones* brought *pigeon-pie*, *Mr. Smith* brought *pigeon-pie*, *Mrs. Briggs* brought *pigeon-pie* (very good, Johnny Herbert !) *Mr. Brown* brought some *lamb* and a *salad* (*Salad*, to the wall ! Too quick am I?—That's the fun of the game), besides the *hamper*—

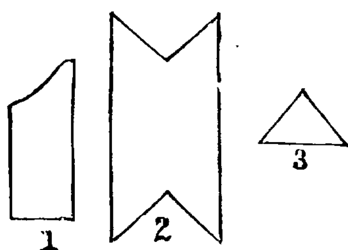
" 'Dear me,' said *Mrs. Smith*, 'I was quite alarmed in case everybody had brought *pigeon-pie* to the *pic-nic!*' They sat down on the grass, and spread the *table-cloth*, and laid out the *knives*, and *forks*, the *spoons*, and the *salt*, and the *mustard*, and the *pepper*, and the *pigeon-pie*, and the *lamb*, the *rolls*, the *water*, and the *salad*, and began regularly to enjoy the PIC-NIC. 'Glass of wine,' *Mr. Smith?* 'Thank you, *Mr. Brown*.' 'The same to you, *Mr. Jones*.' 'Trouble you for a *knife*, *Mr. Smith*, and a *fork*.' 'Ah,' cried *Mr. Briggs*, 'here's a *wasp* as big as the *pigeons* in the *pigeon-pie*.' Up jumped *Mr. Jones* with a *spoon*, and, trying to drive away the *wasp*, put his foot on the *salad* bowl, and tumbled over *Mr. Smith*, who declared he had never seen such a PIC-NIC.

"When order had been restored, nobody could discover what had become of *Briggs' baby*. *Mr. Jones* thought the *wasps* had carried it away ; *Mrs. Brown* thought it might have tumbled into one of the *pigeon-pies ;* but *Mr. Briggs*, directed by his paternal instinct, found it in the *hamper*, where it was sneezing its head off, having snuffed up a quantity of loose *pepper*. As nobody can be comfortable lying upon *knives* and *forks* *Briggs' baby* was taken out of

the *hamper* and laid on the *table-cloth*, by the side of the *lamb* and *salad.* Poor *Mrs. Briggs* had fainted (not pleasant at a *pic-nic);* and *Mrs. Jones*, in her desire to revive *Mrs. Briggs*, gave *Mrs. Briggs* the *mustard* to smell instead of a *vinaigrette.* To make matters worse, two frisky *cows* jumped over the hedge ; and *Mrs. Smith*, having tucked the *table-cloth* into her bosom, sprang up and overthrew *mustard, salt, pepper, rolls, knives, forks, spoons, pigeon-pies, lamb, salad, Mrs. Briggs' baby*—in short, everything they had brought for the PIC-NIC. The *cows* pranced about, the *wasps* buzzed, *Mrs. Jones, Mrs. Brown, Mrs. Smith, Mr. Jones, Mrs. Briggs, Mr. Briggs*, and even *Mrs. Briggs' baby*, declared that they would never go again to a PIC-NIC !"

10.—A COLLECTION OF PUZZLES.

1. THE CROSS PUZZLE.—Cut three pieces of paper in the form of No. 1, one like No. 2, and one like No. 3; join the pieces together so as to form a cross.

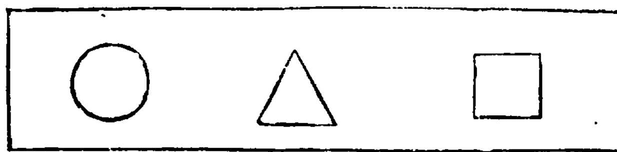


2. THE CARDBOARD PUZZLE.—Cut out a piece of leather or cardboard, five inches long by three wide, in such a manner that you may pass your whole body through it without breaking it.

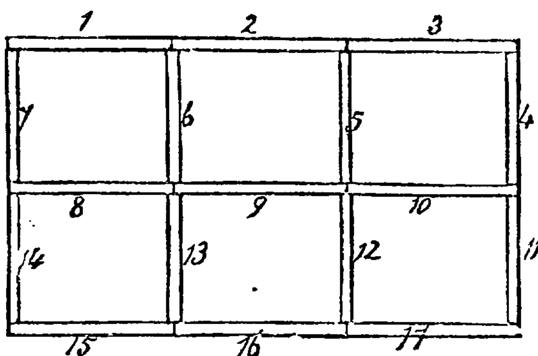
3. THE PERPENDICULAR LINE PUZZLE.—Draw six perpendicular lines as below, and add five others, so as to form nine.

4. THE CYLINDER PUZZLE.—Cut a piece of cardboard

about four or six inches long, with three holes in it, as shown below. How can you make one piece of wood pass through, and exactly fill each hole?



5. THE THREE SQUARES.—Cut seventeen slips of cardboard of equal lengths, and place them on a table so as to form six squares. Now, take away five pieces and form three squares.

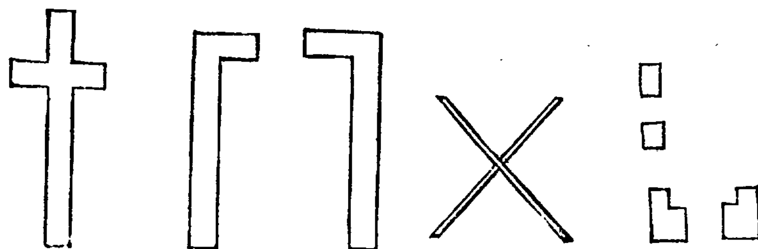


6. THE DOG PUZZLE.—By connecting the dogs with four lines only they will suddenly start into life, and commence running. Where should the lines be placed?

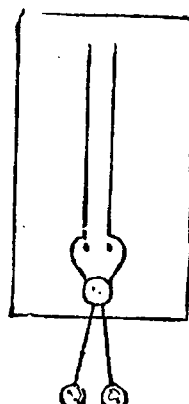
7. HEAD CASTLE.—How would you draw a castle, which, if held in one particular position, should resemble the outline of a human head?

8. ARITHMETICAL.—Prove that six is the half of forty.

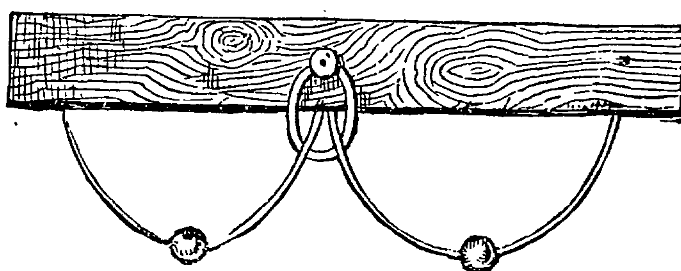
9. CUTTING OUT A CROSS.—Cut out of a piece of paper, with one motion of the scissors, a cross and the other forms shown in the accompanying illustration.



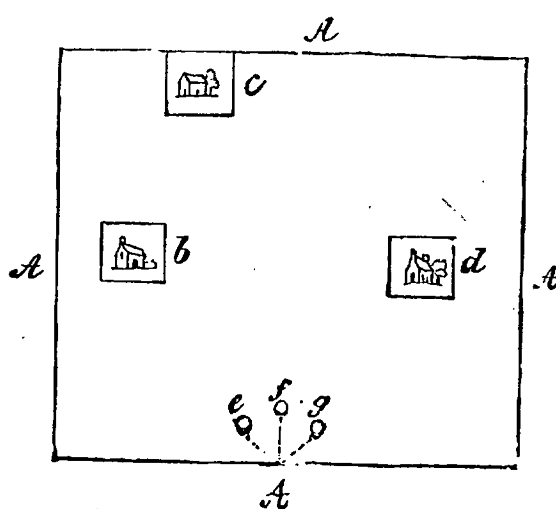
10, THE BUTTON PUZZLE.—Make two parallel slits in the centre of a piece of leather, and just below them a small hole of the same width. Pass a string under the slit and through the hole, as in the diagram, and the two buttons to it, much larger than the hole. Now, how would you get the string out again without removing the buttons?



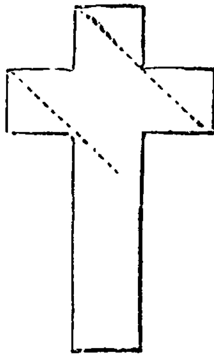
11. THE STRING AND BALLS.—Bore three holes in an oblong piece of wood or cardboard. Then pass a piece of twine through the two extreme holes, fastening them with knots, as in Diagram, and thread upon it two beads, rings, or buttons. How would you get both beads on the same side without untying the knots, or removing the string from the holes?



12. THE FOUNTAIN.—In the accompanying illustration, A is a wall, B, C, D three houses, and E, F, G three fountains. It is required to bring the water from E to D, from G to B, and F to C, without one crossing the other, or passing outside of the wall A.



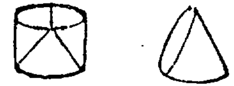
SOLUTIONS OF PUZZLES.



No. 1.

NINE

No. 3.



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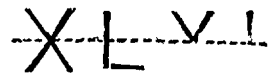
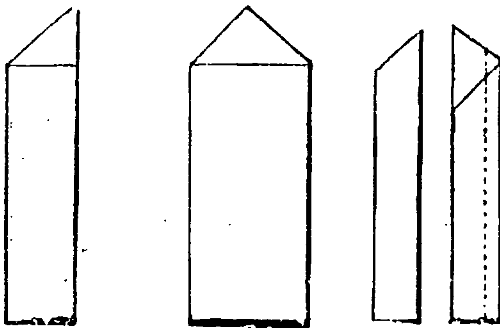
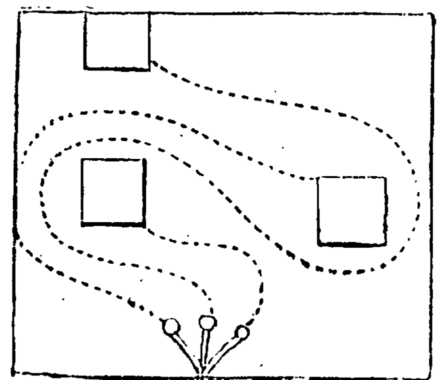


No. 8.

No. 7.



No. 9.



No. 12.

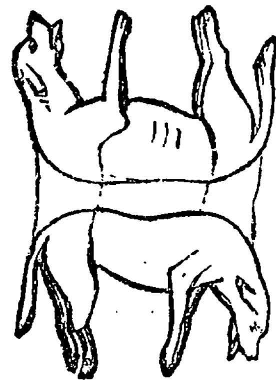
EXPLANATIONS OF PUZZLES.

The Cardboard Puzzle.—Double the leather or cardboard lengthways down the middle, and then cut first to the right, nearly to the end (the narrow way) and then to the

left, and so on to the end. Open the cardboard, and cut down the middle, *except the two ends.* Open out the card, and a person's body may pass through it.

The Cylinder Puzzle.—Cut a piece of wood into a round cylinder of the *diameter* of the circular hole, and of the *height* of the square one. Draw a straight line across the end, dividing it into two equal parts, and cut an equal section from either side to the edge of the cylindrical base. The figure so produced will answer the requirements of the puzzle.

The Three Square Puzzle.—Take away the pieces numbered 16, 7, 1, 3, and 4, and three squares will remain.



The Dog Puzzle.—You draw the canine creatures back to back, and by describing four lines, as in the illustration, and reversing their position, they will start from death into active life.

The Button Puzzle.—Draw the narrow slip of the leather through the hole, and the string and buttons may easily be released.

The String and Balls.—Draw the loops well down, slipping either ball through it. Push it through the hole at the extremities; pass it over the knot, and draw it through again. The same process must be repeated with the other ball; the loops can then be drawn through the hole in the centre, and the ball will slide along the cord until it reaches the other side. The string is then replaced, having both balls on the same side.

11.—ACTING RHYMES.

A word is selected to which every player in succession has to express a rhyme in dumb show.

Thus, if the word be *ball*, one player slips upon the ground, so as to indicate a *fall;* a second expresses by pantomimic gestures a *call;* and a third a *shawl.* Or if the word be *root*, one describes the operation of pulling on a *boot;* another may pretend to *shoot;* and a third to play the *flute.*

12.—PROVERBS.

A player is excluded from the room, and during his absence his companions fix upon a popular proverb, and distribute a word to each. On his return he endeavours to discover the proverb chosen by putting questions to each player, and attempting to extract the required word from the replies. For this purpose he proposes the most *outré* queries imaginable, while, to defeat it, the players frame their answers, if they can, so as to prevent *the* word from being conspicuous. Thus,—suppose the proverb chosen is, "*A rolling stone will gather no moss.*" The questions and answers might run somewhat in the following manner:—

Q. 1. What do you think of the weather?

A. *A* wet day is prophesied to-morrow.

Q. 2. Do you believe, then, in the predictions?—(rather a poser; but we will suppose the reply to be)—

A. From moving currents and *rolling* clouds, as well as

the changes of the barometer, &c., &c., &c., I think it possible some sort of notion may be formed.

Q. 3. What do you think of the state of affairs in Germany?

A. I think the Emperor will not leave a *stone* unturned to carry out his object.

Q. 4. Have you seen the Gorilla?

A. He *will* be visible here to-night, I daresay.

Q. 5. Do you like "a little music?"

A. I can always *gather* amusement from "sweet sounds."

Q. 6. If two herrings cost threepence halfpenny, what will a herring without its roe cost?

A. That is a question which "*no* fellah" can possibly pretend to answer.

Q. 7. May I venture to inquire, with all imaginable anxiety, *how are your poor feet?*

A. So bad that they require poulticing with Iceland *moss.*

It is probable that an experienced player would have detected the proverb selected at the second answer, from the peculiar use of the word "rolling."

13.—HOW, WHEN, AND WHERE.

During the absence of one of the players an object is chosen, and on his return he seeks to discover it by the replies given to the three questions,—

"*How* do you like it?"

"*When* do you like it?"

"*Where* do you like it?"

which he puts to each of his companions, and to each of which a sensible answer must be given.

Suppose the word agreed upon to be "chest," the answers to "*How do you like it?*" might be,—

Healthy.

Filled with gold.

Bound with iron.

Three feet square, &c.

To "*When do you like it?*"

When I am ill.

When I'm travelling.

When I'm packing up, &c.

To "*Where do you like it?*"

In my body.

In my bedroom.

In my strong room, &c.

If the questioner fails to find out the chosen article, he is informed what word was selected, and has to try his fortune again. If he succeeds, his place is taken by one of the other players.

14.—THE PHYSICIAN'S VISIT.

A player is chosen to personate the physician, and immediately, without fee or reward, he proceeds to wait upon his different patients. He asks each the nature of his complaints, and goes through the usual business of feeling the pulse, sounding the chest, &c. To each disease he ascribes some ridiculous origin, gives it a peculiarly unpronounceable name, and prescribes some imaginary drugs, such as "salve of liquorice root," "decoction of the lunaria stellaria," &c. Having thus prescribed for every patient, he calls upon one

of the players to tell him the complaint of some particular patient, and the remedy suggested. If the person so called upon fails to repeat exactly the "crack-jawed" words invented by the physician, he pays a forfeit.

15.—JACK'S ALIVE.

The players pass, from one to another, a lighted match or twist of paper, of which the flame has been blown out, saying, as it goes from hand to hand, "Jack's alive!" The player, who holds the match when the last spark expires, pays a forfeit, for which reason if it is pretty near its end you are sure to pass it very quickly to your neighbour, while when it is in good condition you tantalize him by retaining it as long as you safely can.

16.—THE MONSTER CONCERT.

Every player selects an instrument, and the orchestra thus formed is arranged round a juvenile Mellon, who occupies the conductor's place in the centre. With his wand he points to any player he chooses, and that player is bound immediately to imitate the sound of the instrument he has chosen, until the whole band is engaged in the noisy performance of some popular melody. The conductor then pitches upon some unlucky performer, and asks him why he does not play in time or tune? The performer must make some answer suitable to the character of the instrument he is playing,—for instance, if a violinist, that "he has broken his fiddlestick,"—or else must pay a forfeit.

17.—MAGIC MUSIC.

An article is hidden by two confederates, one of whom should be able to play some musical instrument. The other players begin to search for it, directed by the music, which grows louder and louder as the players approach the place of concealment, or softer and softer as they wander away from it.

18.—BIRDS FLY.

All the players place the forefinger of the right hand on a table, and raise it when the leader of the game says, "*Birds* fly,"—"*Pigeons* fly,"—"*Hawks* fly,"—or any other species of winged animal. If he names an animal *without* wings, and a player lifts his finger, a forfeit is exacted, and a forfeit is also paid if the finger is *not* raised when a bird is mentioned.

19.—WHAT'S THE PRICE OF BARLEY?

The leader of the game is called "The Master," and he names the other players according to fancy,—thus:—Jack, Nonsense, How much? A florin, Huzza! What? &c. He then commences a conversation, in the course of which each player, when named, must answer quickly, "Yes, Master!" or pay a forfeit. *Par exemple:*—

THE MASTER. Jack.
JACK. *Yes, Master.*
THE MASTER. What's the price of barley?
JACK. *A florin.*
THE MASTER. Huzza!
TOM. *Yes, Master.*

THE MASTER. What's the price of barley?
GEORGE. *Half-a-crown.*
THE MASTER. Nonsense.
EDWARD. *Yes, Master.*
THE MASTER. What?
FRANCIS. *Yes, Master.*
THE MASTER. How much?
CHARLES. *Yes, Master.*

And so on, *ad infinitum.*

20.—PARLOUR QUOITS.

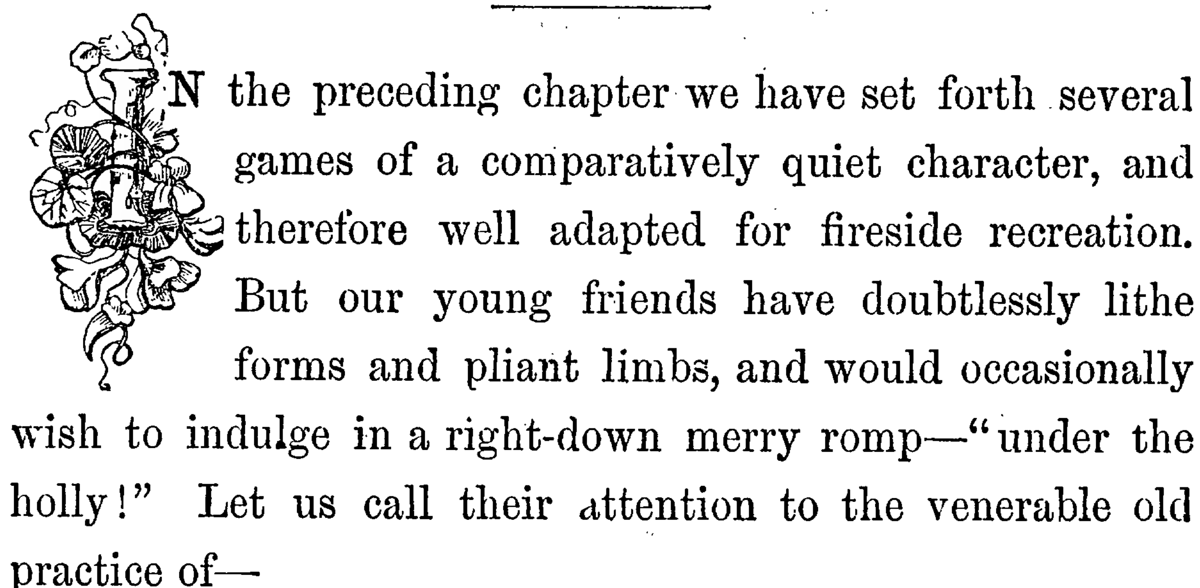
Nine wooden pegs, resembling skittles in shape, are placed on an inclined plane, and each peg bears a certain number. The player endeavours to throw a brass or iron ring on each peg, and scores as many points in the game as are indicated by the pegs successfully ringed.

Numerous Parlour Games have recently been introduced for the amusement of the juveniles, which require a special apparatus, to be procured of the inventor, or at the principal toy-shops. Such are Parlour Croquet, Castle Bagatelle, American Bagatelle, The Race Game, Parlour Billiards, Goose, and Schimmel; but as directions for playing them are always sold with the apparatus, it seems unnecessary to repeat them here.

SECTION II.—UNDER THE HOLLY.

" Now, now is come our joyful'st feast;
Let every man be jolly,
Each room with ivy leaves is drest,
And every post with holly.
Though *some* churls at our mirth repine,
Round your foreheads garlands twine,
And let us all be merry! "

GEORGE WITHER.



IN the preceding chapter we have set forth several games of a comparatively quiet character, and therefore well adapted for fireside recreation. But our young friends have doubtlessly lithe forms and pliant limbs, and would occasionally wish to indulge in a right-down merry romp—" under the holly!" Let us call their attention to the venerable old practice of—

1.—HOT COCKLES.

" As at Hot Cockles once I laid me down,
And felt the weighty hand of many a clown,
Buxoma gave a gentle tap, and I
Quick rose, and read soft mischief in her eye."

GAY.

A player kneels down before a lady and conceals his face in her lap. He then places one hand, with the palm upper-

most, on his back. The rest of the company advance in turn, each administering a slap to the hand lying so invitingly open, and it is the sufferer's business to detect, without looking, the person who gives the slap. If he succeeds, the detected criminal takes his place.

2.—BLIND MAN'S BUFF.

There are various ways of playing this favourite game. The noisiest and the most popular is,—to blindfold a player and turn him loose among the company to catch whom he can, the person caught assuming in his turn the bandage. Another mode is,—to place the blindfolded Buff in the centre of a circle of players, who move from one chair to another as rapidly as possible until all have changed their original seats. Buff then approaches a particular player, seats himself on his knees, and *without using his hands*

endeavours to identify him. If he succeeds, the detected player takes the place of Buff.

Shadow Buff is a pretty variation. A sheet or table-cloth is hung upon a screen, and before this "magic curtain" Buff is seated in a chair, but not blindfolded. A lighted candle is placed behind him, and all the other lights in the room extinguished. The other players then pass in rank and file between the candle and Buff's chair, and as their shadows fall upon the magic curtain, Buff endeavours to name the persons to whom they belong. If he succeeds, of course the detected player is voted to the chair, *vice* Buff retired. To prevent detection each individual throws himself into as grotesque an attitude as possible, that the shadow may not betray him.

The Blind Man's Wand.—A blindfolded player is furnished with a rod, or wand, and placed in the middle of a circle of his companions, who dance round him to the enlivening accompaniment of a popular melody. This "war-dance" concluded, all stand still, and Buff holding out his wand at hazard, the person to whom it chances to point is compelled to take hold of it. Buff then utters three "horrid discordant cries," which the wand-holder is obliged to imitate, and Buff endeavours to ascertain from the voice what victim he has pounced upon. If he names him correctly he vacates his post; if not, the game recommences with the wild whirring dance, and the joyous chorus,—

"If unmelodious is the song,
It is a hearty note, and strong."

3.—HUNT THE SLIPPER.

The players seat themselves in a circle, either on chairs, or, if lowly-minded, on the carpet. The leader of the game stands in the centre, and when all are ready, throws up a slipper which is caught by one of the company, and rapidly passed from hand to hand,—the player endeavouring to discover in whose possession it may be, as the person upon whom it is found will occupy his place. This is a merry, noisy, and not over-decorous game, and, when indulged in, should never be suffered to "o'erleap the bounds of modesty."

4.—PUSS IN THE CORNER.

Four players post themselves in the four corners of the room,—or even eight may distribute themselves if they can find convenient places. A fifth (or ninth) stands in the

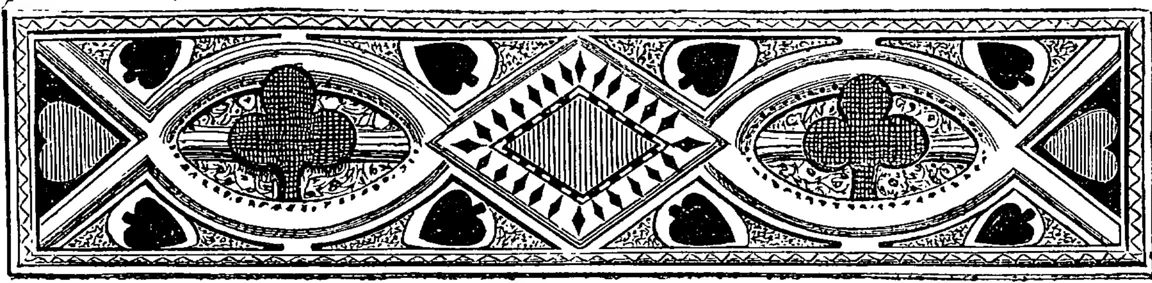
middle, and as the players change from one corner to another he endeavours to get into a vacant place before any other person reaches it. If he is successful, the person whose post has been thus usurped becomes "Puss."

5.—HUNT THE WHISTLE.

All the players but one, who must be ignorant of the game, seat themselves on the ground. To the *one* thus "individualized" a whistle is shown; he then kneels in the centre, and hides his face until the article is concealed. While in this posture the whistle must be secretly attached to the back part of his coat or jacket with a piece of string and a pin. One of the players now blows the whistle and drops it, and the hunter being released is told to find it—no easy task as it is always behind him! As he continues kneeling in the centre of the circle, the different players watch their opportunity, and blow the whistle to keep him on the *qui vive.* This is really a capital game—except for the whistle-hunter!

6.—OTHER ROMPS.

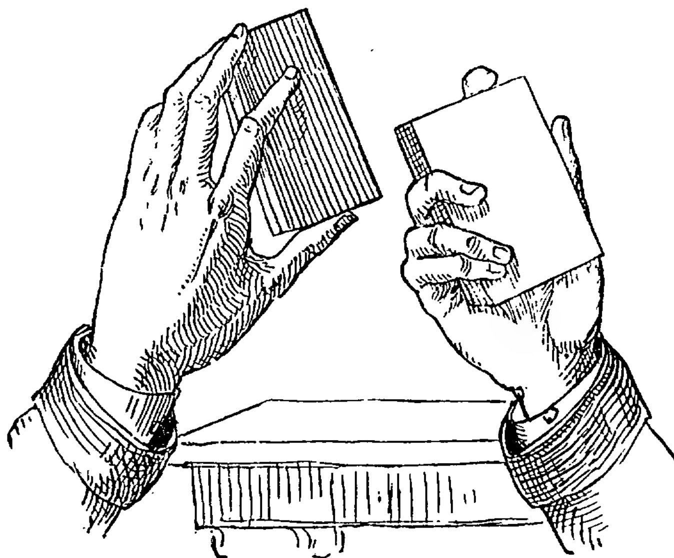
"Games of action," as they are now elegantly called, are so well known to "family parties" and "juvenile circles," in general, as to render it unnecessary for us to dilate upon them further. "Dumb Motions," "Hot Boiled Beans," the "Family Coach," &c.,—what lad or lass but is just as well acquainted as ourselves with their agreeable mysteries? We shall not suffer them, therefore, to occupy our space any further, but proceed to matters of weightier interest, and higher importance.



SECTION III.—A PACK OF CARDS.

> "I oft have heard, but ne'er believed till now,
> There are, who can by potent magic spells
> Bend to their crooked purpose nature's law."
>
> MILTON.

REVIOUS to "operating" with a pack of cards, the juvenile professor of legerdemain must learn to *make the pass*—that is, to shift the top or bottom card to any place in the pack he pleaseth. The cards are held in both hands, the right hand underneath and left above, as in the Diagram, the little finger of the right hand being inserted



between the bottom card and the others. The bottom card is now slipped away quickly towards the left, and placed

upon the top card, under cover of the left hand, which is momentarily raised to permit the movement. Until this trick can be dexterously and rapidly effected, let no young conjuror attempt to trick with cards, or he will assuredly "come to grief."

1.—TO TELL A CARD BY ITS BACK.

While shuffling the pack, glance at the bottom card, make the pass, and bring it to the top. Continue shuffling, and lay upon it by degrees five, six, or seven cards. Lay the pack on the table, face downwards, and, beginning at the bottom, divide it into six, seven, or eight heaps, having the last heap larger than the others. This being done, take one card from the top of the last heap, pretend to be immersed in a profound calculation, and lay it, face upwards, on one of the other heaps. Repeat the process with four, five, or six more cards—according to the number originally laid by —and you will have your slipped card at the top of the sixth, seventh, or eighth heap. You then state that by the aid of the four, five, or six cards (as may be) you will name the card wanted. You do so, and upon asking one of your audience to take it up, you are discovered to be in the right. You must always lay out one more heap than the number of cards you place above the slipped one.

2.—TO MAKE A CARD PASS FROM ONE HAND INTO THE OTHER.

Take the aces of spades and hearts; put on that of spades the ace of hearts, and that of hearts on the ace of spades,

which may be easily done by splitting a card of each colour, cutting it out with dexterity, for the mark must be very neat; then rubbing lightly on the back of the spade and heart that you have cut a little soap or very white pomatum, and so transforming the cards.

This accomplished, you divide your pack of cards in two parcels, and under each put one of the transformed cards. Afterwards, take with your right hand the parcel with the ace of hearts, and the other parcel with your left. Show these positions to the spectators, and then exclaim,—"Ladies and gentlemen, by virtue of the power of prestidigitation handed down to me by the immortal Katerfelto, I command the ace of hearts which is in my right hand to pass into my left, and the ace of spades to take its place."

The secret consists in making a quick movement when you give the word of command, and slipping your little finger over each of the marks in order to rub it off, when the ace of hearts will appear to be the ace of spades, and *vice versa*. You then show to the company that the cards have obeyed your command and passed from the right hand to the left, and the left hand to the right, without your hands communicating.

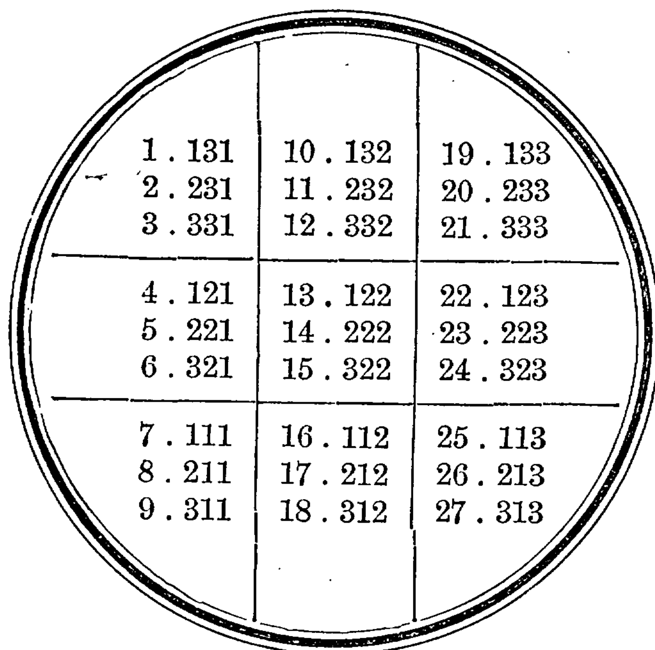
3.—TO NAME A CARD WITHOUT SEEING IT.

As in Trick No. 1, glance at the bottom card, which we will suppose to be the nine of diamonds. Lay out the pack in several heaps, taking care to notice which heap contains the nine. Ask one of the spectators to take up the top card of any heap, look at it, and replace it. Then collect

the heaps, as if by chance, but taking care to put the heap containing the nine upon the card which has been chosen. Hand the cards to any spectator to cut, and on counting them over, the card that immediately follows the nine is the one chosen. If by any accident the two cards should be separated when cut, the upper card of the pack is the chosen one, and can be picked out with an affectation of great caution.

4.—THE CARD TOLD BY THE OPERA-GLASS.

Make out a table resembling the one given below, and place it inside an opera-glass, so that the figures may be visible when you look through it. Write them on a circular piece of card-board which has been soaked in oil to make it semi-transparent.



1 . 131 2 . 231 3 . 331	10 . 132 11 . 232 12 . 332	19 . 133 20 . 233 21 . 333
4 . 121 5 . 221 6 . 321	13 . 122 14 . 222 15 . 322	22 . 123 23 . 223 24 . 323
7 . 111 8 . 211 9 . 311	16 . 112 17 . 212 18 . 312	25 . 113 26 . 213 27 . 313

Now, tell one of your audience to take twenty-seven cards out of a pack, and to think of a particular one. Deal them into three heaps, and ask him in which it is, and what number from the top he would like to find it, after the third deal. Suppose he chooses it to be the 24th card. You take your opera-glass, and looking for the number 24, find against it 323; which means, that if the chosen card is to be the 24th from the top, the heap in which it was found must be for the first time placed third,

for the second time second, and the third time third. You now collect the cards, taking care that the heap with the chosen card is placed third. You again deal them in three heaps, and now place *the* heap second. You deal a third time, and place the chosen heap at the bottom. Then, on counting from the top, the chosen card will be found the 24th from the top.

5.—THE GATHERING OF THE CLANS.

Have in readiness a pack of cards so arranged that no duplicate number shall appear in either of the four thirteen's. After they have been cut (they must not be shuffled) as many times as a person may choose, form them into thirteen heaps of four cards each, and carefully put them together again. When this has been done, the kings, queens, knaves, and so on, will all be found in exact companionship.

6.—THE CONFEDERATE CARDS.

A person draws four cards from the pack, and you bid him remember one of them. You return them to the pack, putting two on the top, and two at the bottom. Under the bottom ones you place four cards of any sort, and then taking away some eight or ten, which you spread on the table, you inquire if the card fixed on be among them. If he say no, you may rest assured that it is one of the two cards on the top. You pass them accordingly to the bottom, and drawing off the lowest, ask if that is not the card. If the answer is given "no," you take up that card, and bid him draw his own card from the bottom of the pack. But

if, on the contrary, he says his card is among those you first drew from the bottom, you must dexterously take up the four cards you put under them, and placing these on the top, let the other two be the bottom cards of the pack, which you are to draw in the manner already described.

7.—THE FOUR KINGS.

Remove the four kings from a pack of cards, and also two other court cards which are not to be shown. Spread out the kings before the spectators, concealing the court cards between the third and fourth king. Lay the cards face downwards on the table. Take off the bottom card which is, of course, a king; show it as if by accident, and place it on the top. Take the next card (which is one of the court cards), and place in the middle of the pack. The third card (which will be the second court card) place also near the middle. There will be then one king at the top, and three at the bottom. Now ask a spectator to cut the cards and examine them, when he will find all four kings together in the middle of the pack.

8.—THE NUMBER OF POINTS ON THREE UNSEEN CARDS.

The ace = 11, the court cards, each = 10, and the others according to the number of their spots.

Ask a person to select three cards, and lay them on the table with their faces downwards. On each of these he must place as many as with the number of the card will make 15. He gives you the remaining cards, and when you have them in your hand, you count them over on the

pretence of shuffling them, and by adding 16, you will have the number of points on the three cards. Thus: suppose a 3, a 7, and a knave to be chosen. On the 3 must be placea twelve cards, on the 7 eight, and on the knave five. There will then be twenty-four cards left; strike off the 20, and to the 4 left add 16; and you will have the number of points on the three cards,—that is, 3, 7, and 10 (the knave = 10). Suppose the cards chosen be 5, 7, and 3, ten cards must be placed on the 5, eight on the 7, and twelve on the 3, you will then have 19 cards remaining; add 16 = 35. Deduct 20, and 15 remains—the number of points required.

9.—THE PAIRS RE-PAIRED.

Tell out twenty cards in pairs, and ask ten persons to take a pair each and remember them. Take up the pairs in their order, and lay them on the table, according to the accompanying formula—a Latin sentence which has no intelligible meaning:—

M 1	U 2	T 3	U 2	S 4
D 5	E 6	D 5	I 7	T 3
N 8	O 9	M 1	E 6	N 8
C 10	O 9	C 10	I 7	S 4

Fancy these words to be arranged on the table; take the first card of the first pair, and lay it on M in Mutus, and the second on M in Nomen. The next pair goes entirely to MUTUS, because of the two *u's*. The first card of the third

pair goes on T in Mutus, and the third on T in Dedit. The first card of the fourth pair on S in Mutus, and the second on S in Cocus,—and so on. Ask each person in succession in which rows his cards lie, and you can immediately point them out. For example: if he says in the second and third rows, you point out the second in the second row and the fourth in the third, because they both represent the letter E.

10.—THE QUEENS DIGGING FOR DIAMONDS.

Select the aces, kings, queens, and knaves, together with four common cards of each suit. Lay down the four queens in a row, and say,—"Here are four queens about to dig for diamonds (*lay a common diamond over each queen*). They each took a spade with them (*place a common spade on each diamond*), and dug until they were nearly tired. Their four kings, thinking they might meet with robbers, despatched four soldiers to keep guard (*lay an ace on each spade*). When evening came, but no queens, their royal husbands grew alarmed, and set off in search of them (*place a king on each ace*). They arrived in the very nick of time, for, as they came up, they found their queens in the hands of robbers (*lay a knave on each king*), who, although only armed with clubs (*place clubs on the knaves*), had driven away the royal guards. But the four kings, animated by courageous devotion (*lay a heart upon each king*), set upon the villains, and drove them off ignominiously."

Now collect the cards, place the heaps upon each other, and direct a spectator to cut them. Have them cut four or

five times, and continue to do so until a common heart appears at the bottom. Resume the tale, and say,—"The party then returned home in the following order: first, the queen (*lay down the top card*) with the diamonds (*the second card will be a diamond*) she had found in one hand, and her spade (*the third card*) in the other," &c. Continue to deal out the cards in this manner, and they will be found in precisely the same order as that in which they were taken up.

11.—THE TRIPLE DEAL.

Take any twenty-one cards, and ask a person to choose one from them. Lay them in three heaps, and ask the person who selected the card in which heap it is placed. Gather them up, and put the heap containing the chosen card between the other two. Do this twice more, and the chosen card will be found the eleventh from the top.

12.—THE QUADRUPLE DEAL.

Take twenty-four cards, and lay them in four heaps. Put the heap containing the chosen card second. Proceed as in No. 11, and the tenth card will be the one thought of.

SECTION IV.—"HOUDIN" AT HOME.

"And Katterfelto with his hair on end
At his own wonders!"

COWPER.

MANKIND has always taken an especial pleasure in being cheated, and has loved to find the evidence of its senses coolly controverted. Under the different names of palmistry, necromancy, magic, jugglery, legerdemain, the science of deception has flourished amazingly, and crowds rush to see the Houdin or Wijalba Frikell of to-day, as our forefathers thronged to gaze at their jogelours and tregetours. Only make a man see what he is sure he cannot see, or make him not to see what his senses convince him he must see, and it is astonishing how you gratify him! Cheat his eyes, his ears, or his hands; bamboozle and mystify him; and he will be quite delighted! An amateur "conjuror" is always a popular personage in his "circle," and we feel we should ill discharge our duties by our young readers if we did not assist them in becoming adepts in necromancy, that they may cover themselves in due time with the laurels of Trismegistus!

We have been careful, in selecting the following "tricks," to avoid those which require an expensive apparatus. The young Houdin should learn to depend upon himself, upon his own delicacy of touch and dexterity of movement. The most successful tricks are always those which depend upon no adventitious adjuncts, but are solely accomplished by the skill and coolness of the performer.

1.—THE HEN AND EGG BAG.

Provide yourself with a double bag of calico, or linen, and at the mouth of the bag, on the side you keep nearest to yourself, make four or five little purses, and into each purse, or pocket, put two or three eggs, having a hole at one end of the bag that not more than two or three eggs may come out at once. You will also require another bag exactly like it, into which you must conceal a living hen, and hang it (the bag) on a hook somewhat near you, and out of sight of your company.

You now turn your egg bag inside out to convince the spectators that it is empty, and while amusing them with light talk, slip some eggs from the purses into the bag, and command them to make their appearance. Having drawn forth all but one, you exhibit it, and undertake to hatch from it instantaneously a full grown hen, which is done by a rapid substitution of one bag for the other. "This," says the Wizard of the North, "is a *noble fancy* if well handled."

2.—THE FLYING SHILLING.

Borrow two coloured silk handkerchiefs from the company.

Hold *three* shillings in your hand, but only show *two*, retaining the other against the first joint of the second and third fingers. You must also have a fine needle and some thread stuck inside the cuff of your coat. Take one of the handkerchiefs and slip in both shillings, pretending you have put in but one, then place the handkerchief in a hat, leaving one corner hanging out. Now hold up the *third* shilling (which the spectators imagine to be the *second*), and ask one of the company to lay the second handkerchief over it, and to hold the shilling firmly between his finger and thumb while you twist up the handkerchief. While doing so, with both hands concealed by the handkerchief, you pass a few stitches under the shilling and replace the needle. Having effected this, you spread one corner of the handkerchief over the hand of the person who is still holding the shilling, and, taking hold of another corner, tell him to drop the shilling when you have counted three. "One—two—three!" He lets go the shilling, and you shake the handkerchief in the air, when it appears as if the coin had vanished though still concealed in the handkerchief. You now direct the perturbed spectator to draw the other handkerchief from the hat by the corner hanging out. The two shillings are heard to fall into the hat, and every reasonable individual will be persuaded that you have conjured a shilling out of a person's hand, and caused it to disappear in a beaver!

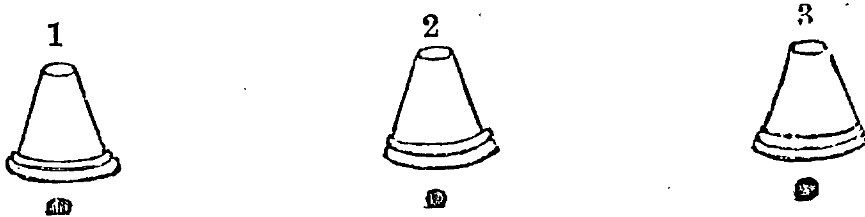
3.—AN IMPUDENT TRICK.

Take a ball in each hand, and stretch your hands as wide apart as possible. Then declare your ability to make both

balls come into either hand, as the company may choose. To carry out your undertaking you have only to lay one of the balls upon a table, and turning round, to take it up with the other hand, whereby both balls will be in one hand. Q. E. D.

4.—THE THREE CUPS.

Procure at any toymaker's three tin cups, of the shape shown in the diagram, and with a ridge or two at the mouth



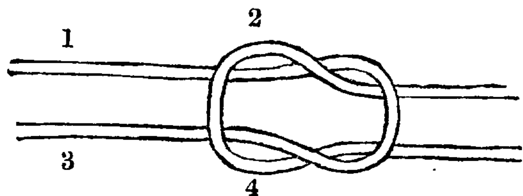
in order to give a better hold. Take four balls of cork, which have been well blackened, and conceal one of these between the third and fourth fingers while the others are passed round for the company to examine, together with the cups. When they have been returned our juvenile Houdin places each ball under a cup, or asks one of the company to do so for him. While this is being done, he glides the fourth ball to the tips of the second and third fingers. He then raises cup No. 1, replacing it on the table a few inches from its original position, and slipping the ball under it. Next he takes up ball No. 1, and pretends to throw it away, but really slips it into the place which the fourth ball had occupied. He acts in the same manner with the three cups, rattling through some lively nonsense all the time, and then begins a sham search after the missing balls, but by some most marvellous chance knocking over one of the cups in his search, discovers a ball beneath it. He immediately

knocks over both the other cups, and finds under them also the missing balls.

Again he places them under the cups, taking care to slide ball No. 4 under cup No. 3. He then lifts up cup No. 1, and pretends to fling the ball into No. 3, but conceals it as before. But as there are already two balls in No. 3, the spectators do not suspect him. He now replaces cup No. 3 over both balls, and slips among them ball No. 1. Then he takes up cup No. 2 and repeats the same process, and on knocking over cup No. 3 all three balls are found under it; a finale which causes so much astonishment among the spectators that ball No. 2 may easily be got rid of.

5.—THE BEADS AND STRINGS.

Borrow some beads off a lady's necklace or bracelet, and get one of the company to cut you two pieces of string of equal length. Twist these about your fingers, appearing to lay them side by side, but really placing them as in diagram, covering the artifice by an affectation of careless arrangement.



Now thread your beads, taking care to pass the centre bead over the point of junction, and bring the ends of the string 1 and 2 together and tie them so. Do the same with string 3 and 4. Give the ends thus fastened to two persons, directing them to hold them tight. Next grasp the beads with both hands, directing the holders to slacken the strings, and under cover of the left hand, which is placed above the beads, slip the centre bead to one side, and draw out the

two loops which have been hidden in it. The beads will now pass into your right hand. Tell the holders to pull hard, and at the same moment remove your hands and expose the empty strings and all the beads in your right hand.

6.—TO GET A RING OUT OF A HANDKERCHIEF.

Having sharpened both ends of a piece of gold wire, bend it into the form of a ring, to imitate a real ring which you have previously fashioned out of a similar piece of wire. Conceal the false one in the palm of your hand, and pass round the other for examination. When it is returned borrow a handkerchief, and, while taking it from the lender, slip the real ring into your left hand, and hold the mock one at the point of junction. Throw the handkerchief over the ring and give it to a spectator to hold between his finger and thumb. Give a piece of string to another person, and desire him to fasten it round the handkerchief, about two inches below the ring, as tightly as he can. While he is thus engaged take up your necromancer's wand, and when the knot is tied, step forward, pass the rod into your left hand, and slip over it the real ring which has lain concealed therein. Let your left hand glide to the centre of the wand, and desire each of the two spectators to hold one end in his right hand. Tell the person who has the ring and handkerchief to lay them on your left hand, which you immediately cover with the right. Next bid them spread another handkerchief over your hands, and repeat after you, "Aldiborontiphhosci phornio, hiccius floccius, rigdum funnidos! Come, come, come! Go, go, go! Abracadabra is a spell of fear!"

or any similar nonsense. During this pleasant vocal exercise you unbind the false ring, and draw it through the handkerchief by one of its pointed ends, carefully rubbing between the thumb and finger the place where it made its egress. Hang the empty handkerchief over the ring which is on the rod, and remove your hands, which you show to be empty, the false ring being concealed inside your cuff. Remove the upper handkerchief, and call a third spectator to examine, who will, of course, discover the ring upon the wand, and the handkerchief empty.

7.—TO TIE A KNOT IN A HANDKERCHIEF WHICH CANNOT BE DRAWN TIGHT.

Make an ordinary knot in a handkerchief, and give the end out of your right hand to one of the company, and tell him to pull hard, and pull quickly when you count three. Just as he pulls slip your left thumb under the handkerchief where the knot is, and it will be pulled out quite straight and free from knots. You must let go the end hanging over the left hand, and seize the handkerchief between the thumb and forefinger.

8.—TO TIE A HANDKERCHIEF ROUND YOUR LEG AND SLIP IT OFF WITHOUT UNDOING THE KNOT.

Hold the handkerchief by both ends, lay the middle of it on your knee, and pass the two ends underneath—but in reality hitching them within each other so as to form a small loop which the fold of the handkerchief shall conceal. Tighten the loop, bring back the ends to the side on which

they originally fell, and tie them above. If the loop be properly made it will bear a good pull. You now call upon the spectators to notice the secure manner in which it is fastened; slip your hand under the knot; and giving it a sharp pull, lo, the handkerchief comes off!

9.—TO TAKE A SHILLING OUT OF A HANDKERCHIEF.

Procure a certain ring the size of a shilling. Put the shilling into the handkerchief, but when you take it out to show that there is no deception (!) slip the ring into its place, and while one of the spectators is eagerly holding the handkerchief you secrete the shilling. When you again obtain possession of the handkerchief you slip away the ring.

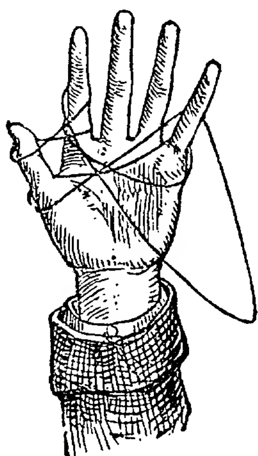
10.—THE LEARNED SWAN.

Cut out from some large printed placard the letters of the alphabet, and paste them inside a large bowl or basin. Procure a small wooden swan in which is concealed a pin of iron or steel, and set it swimming in the bowl. You may now undertake, if you conceal a magnet in your pocket, to make the swan spell the name of any one in the company, or answer the questions put to it; for as you move round the table the swan will, of course, be attracted to every letter at which it is required to pause.

You may agreeably vary this trick by spelling out short proverbs, lines of poetry, or names of illustrious personages, not forgetting to keep your audience amused by lively talk, an important matter in all conjuring experiments. You must beguile the ear if you would deceive the eye.

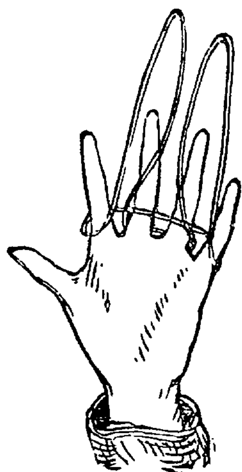
11.—THE MAGIC BOND.

Tie the two ends of a piece of string in a weaver's knot, and arrange it over the fingers as shown in Diagram. Now let the long loop hang loose, lift both loops off the thumb, draw them forward until the string is quite tight, and then put them behind the hand, by passing them between the second and third fingers. Now pull that part of the string which rests across the roots of the fingers, and the whole will come off.



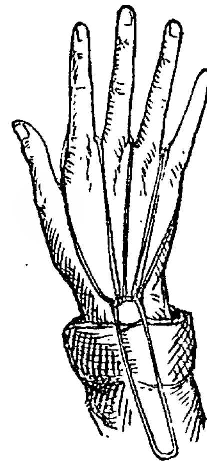
12.—THE OLD MAN AND HIS CHAIR.

Take a piece of string, hold your left hand with the palm uppermost, and hang the string over the palm. Spread out the fingers, and with the right hand bring forward the loop that hangs behind, by passing it over the second and third fingers. Loosen the loops, take hold of the part of the string that crosses the hand, and pull it forwards. When tight, pass it to the back of the hand by reversing the movement that brought it forwards. Now, loosen the loop, insert the forefinger and little finger of the right hand under the string that encircles the left forefinger and little finger, and pass the two loops to the back of the hand, as shown in Diagram. Slip both loops under the cross string at the back, and commence your narrative :—

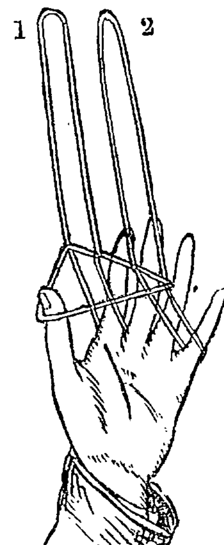


"I have now the honour of inviting your attention, ladies and gentlemen, to an interesting narrative, which will powerfully exemplify the great truth that retribution follows the criminal with no laggard or uncertain step. At the same time, I shall provide you with some graphic illustrations.

"Once upon a time, in the land of Knownotwhereaboutsia, there lived a venerable varlet who stole a pound of tallow dips! I have the honour to show them to you on the present very interesting occasion." (*Here you hold your left hand with the palm uppermost, crook the right forefinger under the cross string at the back, and draw it downward until it is long enough to be passed over the second and third fingers to the front. Pass it over, and draw it slowly upwards, and you will exhibit a resemblance to a pound of candles. See Diagram.*)

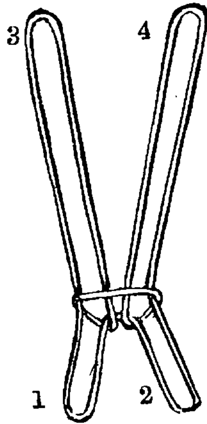


"Fatigued with the exertion of the theft, and the weight of an accusing conscience, the venerable varlet hung up his candles" (*hang the long loop over your thumb*), "and flung himself into a recumbent position in his high-backed chair, which I have also the honour of showing you on this interesting occasion." (*Hitch the right forefinger and middle finger under the two loops hanging behind the left hand, bring them to the front, raise them perpendicularly, and the chair will appear, as in Diagram.*)



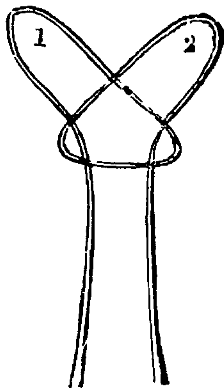
1. Right forefinger.
2. Right middle finger.

"Before the venerable varlet had sufficiently reposed himself, night came on, and he took down a pair of scissors to cut a candle for his own particular illumination. I have now the honour of showing you the identical pair of scissors used on that interesting occasion." (*Slip the loop off the thumb, and the figure shown in Diagram is presented. Move to and fro the handles and blades of the fictitious scissors, as if in the act of cutting.*)



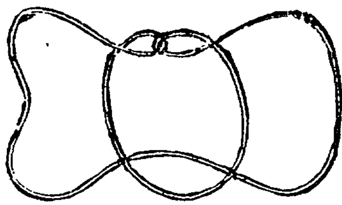
1. Forefinger of left hand.
2 Little finger of left hand.
3. Forefinger of right hand.
4. Middle finger of right hand.

"Just as he had lighted his dip, a policeman thundered in, and produced his staff, ornamented with the Queen's crown at the upper extremity. I have the honour of producing that staff on this *very* interesting occasion." (*Let go the little finger of the left hand, and the loop will run up the string towards the right hand, as in Diagram.*)



1. Right middle finger.
2. Right forefinger.

"Vainly the venerable varlet ventured a brief resistance, but the Queen's myrmidon summoned another myrmidon to his aid, and they bound a rope round the venerable varlet's arms in a tight knot, such as I have the honour of exhibiting on this interesting occasion." (*Slip the right middle finger out of its loop, and you will obtain Diagram*).

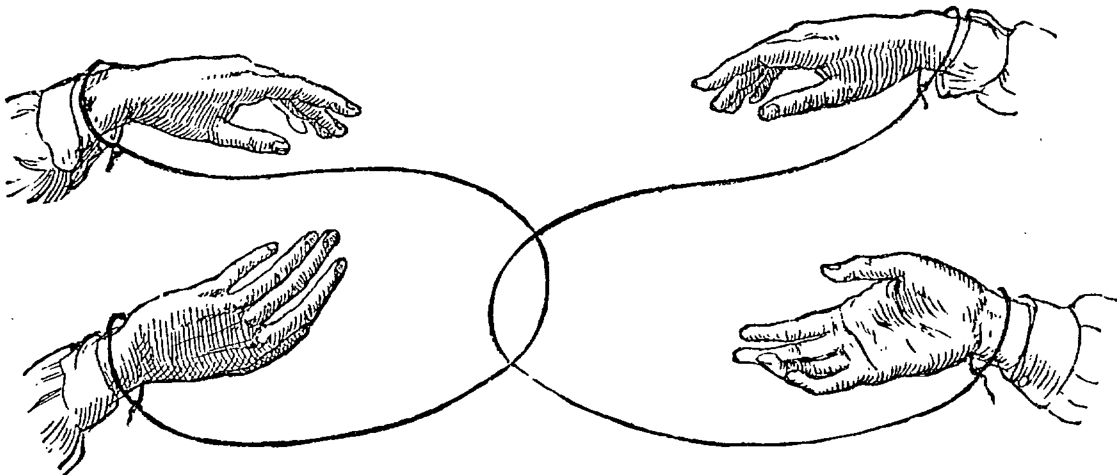


"And so the venerable varlet was ignominiously carried off to endure the degradation of a loathsome

dungeon! Hem! Thus justice always overtakes the guilty! Hem!"

13.—THE HANDCUFFS.

Let two persons have their hands tied together with string, so that the strings shall cross, as in Diagram. They have now to seek to free themselves without untying the

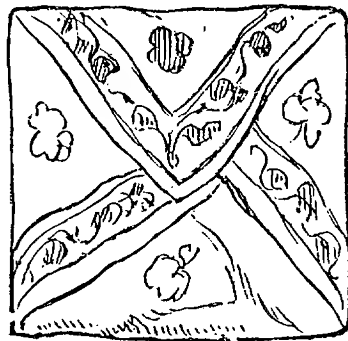


knot. Let B gather up the string that links his hands, pass the loop under the string that binds either of A's wrists, slip it over A's hand, and both will be free.

14.—THE GORDIAN KNOT.

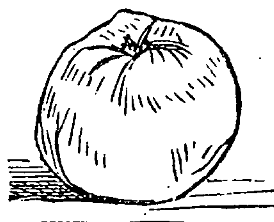
"The gordian knot he can unloose."
SHAKSPEARE.

Lay a silk handkerchief on the table, take each of the corners, and lay them across each other in the middle of the handkerchief, which will then be square, as in Diagram. Repeat the process with the new corners, and continue until you have reduced the handkerchief to the size of your hand. Now with your left finger and thumb take hold of the



centre, being careful to seize all the four corners that lie

there, and with the right finger and thumb grasp the outer layer of silk, and pull it towards you as far as it will come. Turn it a little on your left, and repeat until all is folded up into a light ball, as in the diagram. No ends will be visible, and to untie it will be a task of no little difficulty to any person unacquainted with the secret. Of course, as a Gordian Knot for the "puzzlement" of others, you must take care to prepare it beforehand. To untie it, you have simply to reverse the processes by which it was tied.



15.—TO PUT NUTS INTO YOUR EAR.

Show three nuts in your left hand; take one of them between your right finger and thumb, and another between the first and third finger. The latter is not seen by the company. You now put one in your mouth, and retain it there, unknown to the spectators, while you show the second as the one that you put into your mouth. This second you raise to your ear, as if you designed to insert it therein, and on replacing it in your left hand, only two nuts will appear instead of three, the third appearing to have vanished in your ear.

16.—THE NECROMANCER'S JOKE.

You confidently assert that you will so fill a glass with water that no person in the company shall be able to move it off the table without spilling the contents. You then fill the glass, and laying a piece of thin card over the top of it, dexterously turn the glass upside down on the table, and

draw away the card, leaving the water in the glass, which, of course, has its foot upwards. It is now impossible to remove the glass from the table without spilling every drop.

17.—THE GUN TRICK.

Provide yourself with a fowling piece or musket; permit any one to load it, only retaining for yourself the privilege of putting in the ball. But instead of loading it with a real ball, retain the latter in your possession, having had a recognisable mark put upon it, and load with an artificial one, made of black lead. On the application of the ramrod the latter will, of course, be easily reduced to powder. When you are fired at, you produce the marked ball, holding it between your thumb and finger.

18.—THE CANDLE TRICK.

Have ready two little figures of wood, clay, or any other material, with a hole at the mouth of each, into which, in the one case, you have put a few grains of gunpowder, and in the other a fragment of phosphorus. When you intend to exhibit, take a lighted candle, and present it to the mouth of the figure with the gunpowder, which will presently ignite and put it out. Now, hold the candle, with the snuff still hot, to the other figure, and the phosphorus will immediately re-light it.

SECTION V.—THE CHEMIST IN THE PARLOUR.

> "In listening fear and dumb amazement all,
> When to the startled eye the sudden glance
> Appears!"
>
> THOMSON.

WE propose in this section to bring together a few chemical experiments of a character adapted for exhibition in drawing-room or parlour. Their *rationale* we cannot explain here, but we would advise our young readers to attempt none of them, until, by reference to book or teacher, they have learned the principles which they illustrate, and ascertained their causes.

1.—EXPERIMENTS WITH OXYGEN GAS.

Oxygen gas (so named from two Greek words which mean the acid-begetter) was discovered by Dr. Priestley in 1774, and may be obtained by heating to redness in an iron bottle the black oxide of manganese; as the gas escapes through a flexible tube fastened to the bottle's mouth, it may be collected in glass jars inverted over water. Or it may be procured by mixing black oxide of manganese in a retort

with half its weight of strong sulphuric acid, and applying heat.

1. Take a piece of live charcoal, and subject it to a jet of oxygen gas, and it will burn with the utmost rapidity and brilliancy, throwing out sparks in every direction.

2.—EXPERIMENTS WITH CHLORINE.

Chlorine was originally called "oxy-muriatic acid," but Sir Humphrey Davy proved that it contained neither oxygen nor muriatic acid, and that it was in reality a simple or "undecompounded" substance. It is obtained by applying gentle heat to a mixture of hydrochloric acid and black oxide of manganese, and collecting it in jars over water.

2. A few sheets of Dutch foil introduced into a jar of chlorine gas will burn with a dull red light.

3. Metallic antimony (powdered) burns white.

4. Chlorine is a powerful bleaching agent. Expose a piece of coloured cotton, wet, in a jar of chlorine, and every vestige of colour will speedily vanish.

5. An infusion of the common red cabbage, so much used for pickling, will turn of a yellowish white, under the influence of chlorine.

3.—EXPERIMENTS WITH HYDROGEN.

Hydrogen (from two Greek words, signifying the water-begetter) is 15 times lighter than atmospheric air, and a constituent of water. It may be obtained in the following simple manner: provide a phial with a cork stopper, through which is thrust a piece of glass tubing, or tobacco pipe. Put

into the phial a few pieces of zinc, or small iron nails, and pour upon them a mixture of equal parts of water and sulphuric acid. The hydrogen gas will escape through the pipe or tube, and may be collected in a bladder which has been previously wetted and compressed, so as to squeeze out the common air.

6. With a pair of bellows, half-fill a bladder which you have furnished with a stop-cock, with common air, and fill the other half with hydrogen gas. Screw a piece of brass tubing to the stop-cock, and dip it into a basin of soap-lather. When the bladder is pressed, bubbles will rush out, to which, when detached from the tubing, apply the flame of a candle, and they will explode violently.

7. If bits of phosphorus are kept some hours in hydrogen gas, phosphorized hydrogen gas is produced; and if bubbles of this gas are thrown up into the receiver of an air-pump, previously filled with oxygen gas, a brilliant bluish flame will immediately fill the jar.

8. Hold a jet of hydrogen with its mouth downwards, and pass a lighted taper well up into the jar. The taper will be extinguished, and the gas take fire, and burn quietly at the mouth of the jar. If mixed with oxygen, or atmospheric air, it will explode.

9. A Florence oil-flask, or glass cylinder, held over a jet of hydrogen, will give out musical sounds.

10. Expose a piece of paper, moistened with a solution of nitrate of silver, to a jet of hydrogen gas, and the paper will soon appear covered with silver; hydrogen having the power of decomposing most of the metallic oxides.

4.—EXPERIMENTS WITH NITROGEN.

Nitrogen (from the Greek, signifying the *nitre-begetter*) is most easily obtained by pouring nitric acid on some lean beef, chopped small, and applying heat.

11. To make *nitrous oxide gas*, popularly known as "laughing gas." Take two or three ounces of nitrate of ammonia in crystals, and put them into a retort. Apply the heat of a lamp to the retort, taking care that the heat does not exceed 500 degrees, and when the crystals begin to melt, the gas will be evolved in considerable quantities. It may also be produced by pouring nitric acid, diluted with six times its weight of water, on copper filings or small pieces of tin. The gas is given out until the acid turns brown; the process must then be stopped.

Now procure an oiled or varnished silk bag, or a bladder, furnished with a stop-cock; fill it with nitrous oxide, and, after emptying the lungs of common air, take the stop-cock into the mouth, at the same time holding the nostrils. The sensation produced will be of a highly pleasant character, but vary in its effects and development according to the different dispositions of the individuals upon whom the experiment may be performed.

12. To make nitric oxide gas, heat in a retort some copper filings in diluted nitric acid. Into a jar of this gas standing over water pass some oxygen gas, and the jar will be filled with the red fumes of nitrous acid, which the water will absorb as fast as formed.

5.—EXPERIMENTS WITH MURIATIC ACID GAS.

Hydrogen and *Chlorine* form a compound called muriatic or hydrochloric acid gas. It is generally procured by exposing muriate of soda (common salt) to strong sulphuric acid, and collecting it over mercury. Hydrogen unites with nitrogen to form ammonia,—a gas of remarkable properties, possessing alkaline qualities, and combining with the acids to form neutral compounds. It is easily obtained by heating sal ammoniac (hydrochlorate of ammonia) with quicklime, which absorbs the hydrochloric acid and liberates the gas. Receive it over mercury, because water absorbs it to any extent, forming the fluid sold as "spirits of hartshorn."

13. Invert a bottle of ammoniacal gas over another containing chlorine gas. Hold the bottles in gloved hands, and suddenly change their positions, so that the chlorine be uppermost. The two gases will combine so quickly that the bottles instantaneously fill with a white flame.

14. If instead of chlorine you use a bottle of muriatic acid, the gases disappear, and hydrochlorate of ammonia settles in a white powder on the sides of the bottles.

6.—EXPERIMENTS WITH CARBON.

Carbon in its purest form is the diamond, whose combustibility has been proved by the experiments of Lavoisier and Sir Humphrey Davy. Plumbago is another comparatively pure form of carbon, which is also found in most vegetable and animal bodies. With oxygen it forms a

gaseous compound called carbonic oxide, which is found in the atmosphere, and also carbonic acid, a transparent colourless compound of a pleasant flavour, evolved from soda water and champagne. Carbonic acid may be obtained by burning carbon in oxygen, or pouring hydrochloric acid over small pieces of marble or chalk (carbonate of lime). It is a poison, almost instantaneously fatal—under certain conditions—to human life, and yet it is the principal constituent of the blood which courses through our veins. We *in*hale oxygen and nitrogen; we *ex*hale nitrogen and carbonic acid. As soon as the venous blood comes in contact with the air, the carbon it contains combines with the oxygen of the air in the lungs, and forms carbonic acid. That it is perilous to human life, however, was shown in the instance of the Black Hole at Calcutta, a room eighteen feet square, where one hundred and forty-six persons were confined, and at the end of twelve hours, one hundred and twenty-three were found dead—killed by the carbonic acid thrown off from their lungs.

15. Place a mouse or bird in a jar of this gas, and it becomes immediately insensible, but revives when exposed to the atmospheric air.

16. Heat a piece of the metal potassium in a spoon of platinum, and if introduced in a state of ignition into the gas, it will continue burning brilliantly, throwing out an abundance of dense smoke, which is the carbon evolved from the acid, the potassium having seized the oxygen, and converted it into potash.

17. Mix a little water with some of this gas in a bottle;

the water will absorb the greater part of the latter, acquiring a fresh flavour and sparkling character.

7.—EXPERIMENTS WITH POTASSIUM.

Potassium, a brilliant white metal, of remarkable softness and levity, was discovered by Sir Humphrey Davy. When brought into contact with water it acts with sudden effect, combining with the oxygen, and setting free the hydrogen, which takes fire as it escapes. You must be careful not to touch it with *wet* fingers.

18. Draw a figure upon a piece of paper or cardboard with a camel's-hair brush dipped in water, and place a piece of potassium—about the size of a pea—upon one of the lines. It will follow out the whole course of your design, taking fire as it goes, and evolving a purple-coloured light. A solution of ordinary potash will afterwards be found upon the paper.

19. Potassium combined with nitric acid produces saltpetre. Rub together in a *warm* mortar three parts of powdered nitre, two of dry carbonate of potash, and one of flowers of brimstone. Place a small quantity of the mixture in an iron ladle, and heat it carefully over the fire. It will quickly dissolve, and explode with a loud report.

20. Rub together in a dry mortar a small quantity of chlorate of potash with a few grains of flowers of sulphur, and a series of sharp quick explosions will be produced.

8.—MISCELLANEOUS EXPERIMENTS.

21. *Beauty made Ghastly.*—Take half a pint of spirits,

and having warmed it, put a handful of muriate of soda (common salt) with it into a basin. Set it on fire, and it will have the effect of making every person near it look hideous.

22. *A Fountain of Fire.*—Take two parts of finely granulated zinc, and add two parts of phosphorus (say ten grains of phosphorus and twenty grains of zinc). Pour on the mixture half an ounce of water, with a quarter of an ounce of sulphuric-acid, and in a short time phosphuretted hydrogen gas will be evolved. Extinguish the lights, and beautiful jets of blue flame will rise from the depth of the liquid, while its surface will be covered with a luminous smoke.

23. *The Bengal Light.*—Take one pound of nitre, five ounces of sulphur, and two ounces and a half of sulphuret of antimony. Rub them well together; divide into small portions; and ignite them with a match.

24. *To produce Coal-Gas.*—Fill the bowl of a large tobacco-pipe with powdered coal (cannel coal is best), and close the top with a covering of pipeclay, or of a mixture of sand and beer. Place the bowl of the pipe in a clear fire. A dense stream of smoke will soon issue, which, on the application of a lighted match, will ignite, and continue to evolve a beautiful jet of flame as long as any gas distils from the coal.

25. *Grapes of Resin.*—Dip the bowl of a tobacco-pipe into melted resin: blow through the pipe, and bubbles of a variety of colours will be formed. It is by this mode that the Italians imitate bunches of grapes,—the bubbles being fastened together, and dusted with powder blue to imitate the bloom.

26. *A Magic Dye.*—Dissolve indigo in diluted sulphuric acid, and add to it an equal quantity of solution of carbonate of potash. A piece of white cloth dipped in this mixture will turn blue; yellow will change to green; and red to purple.

27. *To melt a Coin in a Walnut shell.*—Place the coin into half a walnut shell, and fill up with a mixture of three parts of dry powdered nitre, one part of flowers of sulphur, and a little carefully sifted saw-dust. Ignite the mixture, and when it is melted, the coin will be found to have melted also, while the shell remains uninjured.

28. *A Subaqueous Volcano.*—Take one ounce of saltpetre, three ounces of powder, and three ounces of sulphur vivum. Beat, sift, and mix them well together. Fill a paper or pasteboard mould with the mixture, and it will burn under water until consumed.

29. *Fulminating Powder.*—Mix together one drachm of sulphur, three drachms of nitre of potass, and two drachms of carbonate of potass (all previously reduced to powder) in a sheet of paper, and put the mixture into a small stoppered phial. An eighth or sixteenth part of this put into a fire-shovel, and held over the fire, will explode loudly.

30. *The Well of Fire.*—Add gradually one ounce, by measure, of sulphuric acid, to five or six ounces of water in an earthenware basin; and also add to it, gradually, about three-fourths of an ounce of granulated zinc. Hydrogen gas will be rapidly thrown off, and if you add from time to time a few pieces of phosphorus of the size of a pea, a multitude of gas bubbles will arise, and take fire on the surface of the

effervescing liquid, producing a very beautiful and peculiar appearance.

31. *To set a Combustible Body on Fire by the Contact of Water.*—Fill a basin with water, and let fall into it a small piece of potassium. It will immediately ignite, and burn vividly, darting from one side to the other with remarkable rapidity.

32. *Invisible Ink.*—Dissolve green vitriol and a little nitrous acid in common water. Write your characters with a new pen. Next infuse small Aleppo galls, slightly bruised, in water, and in two or three days pour off the liquor. Trace over the characters previously written with a pencil dipped in this second solution, and they will appear a beautiful black.

33. *A Graceful Decoration for a Room.*—Dissolve in seven different tumblers, containing warm water, half ounces of the sulphates of iron, copper, zinc, potass, alumine, soda, and magnesia. Pour them all, when completely dissolved, into a large evaporating dish of Wedgwood ware; stir with a glass rod, and place the dish in a warm place, where it will neither be agitated nor covered with dust. When due evaporation has taken place, a beautiful display of crystals will be formed, which, placed under a glass cover, will form a simple but effective ornament for any chamber.

34. *The Lead Tree.*—Fasten a crooked or bent wire to a piece of zinc, and the other end thrust through a cork. Pour spring water into a phial or decanter, and add a small quantity of sugar of lead. Thrust the zinc into the bottle, and with the cork at the end of the wire fasten it up. The

tree will begin to grow in a few days, and assume an attractive appearance.

35. *The Incombustible Thread.*—Soak a piece of thread in common salt and water. Tie it to a ring. When you apply the flame of a candle to it, it will burn to ashes, but still suspend the ring.

36. *Magical Colours.*—Infuse a few shavings of logwood in common water, and when the liquor is sufficiently red, pour it into a bottle. Now take three tumblers; rinse one of them with strong vinegar; into the second throw a small quantity of powdered alum, which will not be observed; and leave the third untouched. If the logwood water be poured into the first glass it will appear of a straw colour; if into the second, it changes gradually from bluish gray to black, when stirred with a piece of iron which has been previously dipped in strong vinegar. In the third glass, the red liquor will assume a violet tint.

37. *To solidify two Liquids.*—Put into a wine glass a few teaspoonsful of concentrated solution of silicated potash, and add gradually, drop by drop, sulphuric acid. Stir the two liquids with a glass rod, and they will be converted into an opaque, white, and almost solid mass.

38. *To produce Great Heat by the junction of two Solids.*—Take a few crystals of nitrate of copper; bruise them; moisten them with water, and roll them up quickly in a piece of tinfoil. In half a minute, or a little more, the tinfoil will begin to smoke, and soon after take fire, and explode with a slight noise.

39. *A Tree of Crystals.*—Put a small quantity of bruised

gum benzoin on a saucer, or a thin piece of metal. Invert over it a tumbler in which a spray of heath, or any other small-leaved plant, has been placed. Melt the gum, by exposing the saucer to the flame of a candle. Dense fumes will quickly arise, and deposit themselves on the plant in beautiful crystals of a delicate silky texture.

40. *An Experiment with Potassium.*—Mix a grain or two of potassium with a similar quantity of sodium, by rubbing them together with the point of a knife. The mixture will take place quietly, but if the alloy of these two bodies be brought into contact with a globule of mercury, the compound when agitated will break into a vivid flame.

41. *Beautiful Artificial Preparations.*—Put into a retort a quantity of powdered fluor spar, with a few bits of broken glass, and pour upon it some sulphuric acid: fluoric acid gas will be disengaged, holding silex in solution. The subjects that you wish to resemble petrifactions must now be moistened with water, and placed in a vessel connected with the neck of the retort. The fluoric acid gas will be absolved by the moisture adhering to the substances, and the silex will be precipitated upon them like a species of hoar frost, which will have a very beautiful and durable appearance.

42. *Metallic Crystals.*—Pour a table-spoonful of sulphuric acid (diluted with four times its quantity of water) over an ounce of iron filings in a tea-cup. Boil it for a short time, and set it aside to cool, when beautiful crystals of sulphate of iron will be formed.

43. *To Change a Blue Liquid to Red or Green.*—Pour a

little of the infusion of litmus into a wine-glass. A single drop of nitric or sulphuric acid will change it to a beautiful red colour; and a few drops of the solution of potash of soda to a fine green.

44. *To produce a fine Blue or Brown Colour from the mixture of two Colourless Liquids.*—Let a drop of nitrate of copper fall into a wine-glass full of water, it will appear colourless. Add a drop of liquor ammonia (which is also colourless), and the liquid will become *blue;* or a drop of the solution of prussiate of potash, and it will change to *brown.*

45. *A Liquid of Many Colours.*—Pour into a glass a little of the solution of nickel. Add a few drops of the infusion of galls, and it will turn to a grayish white. Add a few drops of ammonia, and the nickel solution will change to a deep blue; after an hour or two, to red and violet: if a drop of nitric or sulphuric acid be added, the colour will turn to green; and by again adding a few drops of ammonia, to blue.

46. *A Flame of Many Colours.*—Put into a small iron ladle one part of muriate of strontia, and pour over it three or four parts of alcohol. Set it on fire with a candle, or a piece of burning paper, and it will burn with a flame of a bright carmine colour. Cause alcohol to burn in a ladle upon nitrate of copper, and the flame will be emerald green. Muriate of lime, deprived of its water of crystallization, will produce an orange-coloured flame.

47. *Neptune's Fire.*—Pour a little clean water into a basin, and throw into it a few small pieces of phosphoret of lime.

Flashes of fire will quickly dart from the surface of the water, and terminate in ringlets of smoke, ascending in regular succession.

48. *To Colour Alum Crystals.*—In making these crystals the colouring should be added to the solution of alum in proportion to the depth of shade which you require. Coke, with a piece of lead attached to it to make it sink in the solution, is the best substance for a nucleus. If an object with a smooth surface be used, it will be necessary to wind it round with cotton or worsted, or no crystals will adhere to it.

For *Yellow*, the colouring matter must be muriate of iron. *Blue*, indigo dissolved in sulphuric acid. *Pale-blue*, equal parts of alum and blue vitriol. *Crimson*, infusion of madder and cochineal. *Black*, Japan-ink thickened with gum. *Green*, equal parts of alum and blue vitriol, with a few drops of muriate of iron. *Milk-white*, a crystal of alum held over a glass containing ammonia, the vapour of which precipitates the alumina on the surface.

49. *To Transform Charcoal into Gold or Silver.*—Pour half an ounce of diluted nitro-muriate of gold into an ale-glass, and immerse in it a small piece of very smooth charcoal. Expose the glass to the sun's rays in a warm place. The charcoal will very soon exhibit a thin but beautiful coat of gold.

Put a few small crystals of silver into a crucible, containing some red-hot charcoal. Violent detonation and combustion will ensue, and the charcoal when taken out will be found beautifully covered with silver.

50. *Freezing Mixtures.*—Take three parts of sulphate of soda and two of dilute nitric acid; or one part of water and one of nitrate of ammonia; or two parts of phosphate of soda and one of dilute nitric acid. Or if you can procure ice or snow, two parts of snow or powdered ice, and one part of powdered common salt; or three parts of snow and two parts of dilute sulphuric acid; or three parts of crystallized muriate of lime and two of snow.

51. *The Gas Candle.*—Procure a strong glass half-pint bottle, and put into it a few pieces of granulated zinc. Mix half an ounce of sulphuric acid with four ounces of water, and pour into the bottle upon the zinc. Fit the mouth closely with a cork through which protrudes a metal tube terminating in a very fine orifice. The mixture in the bottle will soon effervesce, and hydrogen gas will rise through the tube. When it has escaped for about a minute, apply a lighted paper to the tube, and the gas will burn with a pale flame which may be increased to brilliancy by sifting over it a little magnesia.

SECTION VI.—A BUDGET OF CHARADES.

[ORIGINAL AND SELECTED.]

"An innocent rhyme. . . . . a hard rhyme. . . . . a babbling rhyme; very ominous endings."

SHAKSPEARE.

1.

BE it blue, or be it black,
Be it gray, or be it brown;
Does it look all boldly up? . . . .
Is it cast all gently down?
Does it give a side-long glance?
Does it flash a brilliant stare?
Does it shrink from ready smiles?
Does it roving errands dare?
Be its thought—but what care I
For the lion or the dove,
So that my *first* shall never look
On me—except with love!

The crowded deck is still—
"Deep silence reigns around"—
Through all the mighty ships
You may not hear a sound,

Save a long, a painful breath,
And a dull, a heavy thud—
Alas, you know what follows it—
A line of human blood!
Then accursèd be the law
Which to my *second* yields
The brave old tar who has met our foes
On many glorious fields!
Add my first to my second, the whole shall *then* close
O'er the light of my first, like a leaf o'er a rose;
When long, dark, and glossy, how rare is the grace
It may lend to a pretty girl's love-beaming face!

2.

Fair and fleet is Lilian!
O'er the grass slopes speeding;
Briar, and bush, and bramble,
Passing all-unheeding:
And with brow disdainful,
And with red lips scorning,
She my counsel heareth,
Laugheth at my warning;
And though I vow such feats of agile skill
Never become my *first*, she laugheth still.

Fanciful is Lilian,
Gazing o'er the ocean,
She regards my *second*
With a deep emotion,

As all bird-like, winging
Gaily o'er the waters,
Gems and bravery bringing
For fair England's daughters.
Rare gems and bravery for my whole, I trow,
For Lilian wondering at my *second* so!

3.

WHEN through the snow sweet Lucy glides,
A gift for Grandma Green to bear;
Be sure my first all deftly hides
Her rosy cheeks, her sunny hair.

And if bold Frank the maid should meet—
Such chances *will* sometimes occur—
Him with a side-long glance *she'll* greet,
With my sly *second, he'll* greet *her!*

When both at Grandma's door must part,
A silent kiss Squire Frank will glean,
And steal away with joyous heart,
Glad to—my *whole*—poor Grandma Green!

4.

KNOW ye my fair Marian?
Know ye why I love her?
Know ye why I think no Queen
Of Beauty e'er above her?
It is not that her deep dark eyes
Glow with mystic splendour;

It is not that the rose-leaf lies
  Upon her cheek so tender!
But that she fondly owns my *first*,
  Owns she's deeply "in it;"
Sighs responsive to *my* sighs,
  I breathe a score per minute!

Marian has a dainty waist,
  And she belts about it
A girdle and a *chatelaine*—
  Though silly witlings flout it:
There she links her tiny watch,
  And of keys a treasure,
With many a quaint fantastic thing
  In which she takes most pleasure;
And amongst all I plainly see,
  As best and rarest reckoned,
Like talisman by Arabs prized,—
  Of course you guess?—my *second!*

Marian has a loving heart
  And a soul of feeling;
Loves to utter honest words,
  Depth of thought revealing;—
Happy she and happy I,
  Jesters e'er unheeding;
Happy she and happy I,
  Ne'er my total needing.
So in the merry Christmas, come,
  With lasses merry be, lads;

They boast my *second*, *you* my *first*,
Like Marian and me, lads!

5.

There was a lady, and there was a bower,
And there was a balmy evening hour,
And the starlight fell upon leaf and flower.

There was a monk, and there was a cell,
And the monk his beads he loved to tell,
For long to the world he had bidden farewell.

Now the lady she stayed in her bower for my *first*,
And the monk in my *second* he braved the worst—
Demons, and goblins, and things accurst!

But no longer my *first* rides out and away,
And my *second* is beauty's garb *outrè*,
And my *whole*—where is it?—ah, well-a-day!

6.

Where the ivy creepeth
O'er the mouldering stone,
Where the night bird keepeth
Watch and ward alone;
There, in days of story,
Waited knight and dame;
Banners crowned with glory,
Shields a-lit with fame,—
While song arose with stately burst,
The baron's steed paused at my—*first!*

The baron's lady blushes
  Through a gleam of curls,
And her bosom flushes
  'Neath the pendant pearls;
While her lord, with tender
  Whispers, bids her see—
"All, Edith, all, I render
  A bridal gift to thee!"
Oh, well I know that lady fair
Will always have her *second* there!

Now, with a din of thunder,
  The portals open wide,
And through my *whole*, in wonder,
  The glittering lances ride!
And the music rises loudly
  To greet the bridal throng,
And the baron's heart beats proudly
  To the cadence of the song;
Oh, happy, happy be the years!
Oh, bright the smiles! oh, few the tears!

7.

Row on, row on!—the *first* may light
My shallop o'er the wave to-night,
But she will hide, in a little while,
The lustre of her silent smile;
For fickle she is, and changeful still,
As a madman's wish, or a woman's will.

Row on, row on!—the *second* is high
In my own bright lady's balcony;
And she beside it, pale and mute,
Untold her beads, untouched her lute,
Is wondering why her lover's skiff
So slowly glides to the lonely cliff.

Row on, row on!—when the *whole* is fled
The song will be hushed, and the rapture dead;
And I must go in my grief again
To the toils of day and the haunts of men,
To a future of fear and a present of care,
And memory's dream of the things that were!

W. MACKWORTH PRAED.

8.

I GRACED Don Pedro's revelry,
  All dressed in fire and feather,
When loveliness and chivalry
  Were met to feast together;
He flung the slave who moved the lid
  A purse of maravedis,
And this that gallant Spaniard did
  For me, and for the Ladies.

He vowed a vow, that noble knight,
  Before he went to table,
To make his only sport the fight,
  His only couch the stable,
Till he had dragged, as he was bid,
  Five score of Turks to Cadiz;

And this that gallant Spaniard did
  For me, and for the Ladies.

To ride through mountains where my *first*
  A banquet would be reckoned,
Through deserts, where, to quench their thirst,
  Men vainly turn my *second;*
To leave the gates of fair Madrid,
  To dare the gates of Hades;
And this that gallant Spaniard did
  For me, and for the Ladies!

W. MACKWORTH PRAED.

9.

My *second* has saddled the palfrey white,
  And saddled the roadster brown,
And drawn on his boots by the stable door,
  For a ride to the distant town.
But why is my lady's cheek so pale,
  And why my lady's tear,
As she sweeps through the lane with a loosened rein,
  And my *second* in the rear?

Ah me, that the hand which clips the mane,
  And trims the palfrey's tail,
Should join my *first's* in the clasp of love
  When they reach the altar-rail!
My *second's first* had been fitlier wooed
  Near the milking-pail and bowl,
And my *first* is spoiling her *second* good
  By making him my *whole!*

T. K. HERVEY.

10.

My *first* and *second* are both alike;
The two together make
What everybody is apt to catch,
And nobody likes to take!

H. F. Chorley.

11.

Cut off my head, and singular I am;
Cut off my tail, and plural I appear;
Cut off both head and tail, and, strange to say,
Although the middle's left, there's nothing there.
My *first's* a rolling sea, my *last* a flowing river,
And in their mingling depths I sport and play,
Parent of sweetest sounds, yet mute for ever!

Attributed to Lord Macaulay.

12.

In the words you're to guess, it has ever been reckoned
My *first* is not only my first, but my *second;*
And another remark, too, by no means the worst,
Is, my *second's* not only my second, but *first:*
Turn both well in your mind, all folks will agree
That you've hit on my *whole*, by catching of me;
But the best of the jest is, though odd it may seem,
That I don't afford milk though I do afford cream!

13.

Pronounced as one letter, and written with three,
Two letters there are, and two only in me;
I am double, am single, am black, blue, and gray,
I am read from both ends, and the same either way;

I am restless and wandering, steady and fixed,
And you know not one hour what I may be the next;
I melt and I kindle, beseech and defy,
I am watery and moist, I am fiery and dry—
A blow makes me run, though I have not a limb;
Though I neither have fins nor a bladder, I swim.
I'm a borough in England, in Scotland a stream,
And an isle of the sea in the Irishman's dream.
The earth without me would no loveliness wear,
And sun, moon, and stars at my wish disappear.
Yet so frail is my tenure, so brittle my joy,
That a speck gives me pain, and a drop can destroy.

14.

My *first* if you do, you won't hit it;
My *next* if you do, you won't have it;
My *whole* if you do, you won't guess it.

15.

My *first's* a spirit small,
My *next* comes last of all;
My *whole* is what misfortune does,
When just about to fall.

16.

Around the victor's brow my *first* is twin'd;
My *second* is an oft-used exclamation;
And on the sea-shore you my *third* may find,
Hard by some fisherman's lone habitation.
When eager troops in battle onward press,
My *whole* is used; and now my name you'll guess.

17.

STRANGE it may seem, but no less true,
My *first* is what this riddle is to you.
To draw my *second*, any horse 'twould tire,
Yet for this load how many fools aspire!
My *third* would make a savoury repast,
Provided that the cook possessed my *last*.
My *whole* will give a Scottish town
Containing names of great renown.

18.

A MERCHANT, walking on the quay,
An old acquaintance chanced to see,—
"Ah, captain! I am glad once more
To see your well-known face on shore.
You'll come and dine with me to-day?"
His friend replied, "I must say nay,
I dined, 'twas but an hour ago;
But still we can, my *first*, you know,
Either at your house or at mine,
And smoke a pipe for 'Auld Lang Syne.'"

Behold them now in easy chat,
First eating this, then tasting that.
The captain praised his friend's good cheer;
But see, the time is drawing near
When friends must part,—"Stop, quantum suff,—
That is to say, I've had enough.
Good-bye, good-bye." But truly he
Has with my *second* made too free;

He cannot walk without my *whole*,
Or down the stairs he'd surely roll.

19.

I'm a strange contradiction; I'm new and I'm old;
I'm often in tatters, and oft deck'd with gold;
I'm English, I'm Latin, I'm German, and Dutch;
Some love me too fondly, some slight me too much.
I often die soon, though I sometimes live ages,
And no monarch alive has so many pages.

20.

In his chamber bare, but never mind where,
The miser, Old Hunks, is reposing;
Though so crafty is he that he keeps, as you see,
One eye open while dozing.
I trow that the beggar would brave his worst
If he ever broke in on the miser's *first!*

He lives all alone, and he never will own
That my *second* his pity should claim,
And he will not wed, the village has said,
Lest his wife should bring him to shame;
So his jewels and ingots, for aught I can see,
In my *whole* might very well—buried be.

21.

When by the winter-fire we sit,
And join in conversation fit,
On themes of fancy or of wit,

My *first* is heard, a pleasant sound,
To pass the family-circle round.

And when the evening-pastime o'er,
Our energies we would restore—
For bodies feed, though fancies soar,
My *second* claims our praise, and we
Rejoice its unctuous self to see.

Where Thames his Medway loves to greet,
Where Britain builds her iron-fleet,
And "awkward squads" their drill repeat;
Where mimic thunders constant roll,
O traveller, *there* thou'lt find—my *whole!*

22.

Ah, a splendid show
It is, I trow,
And a sight to stir the heart,
When amid the throng,
With flag and song,
My *first* plays out his part!
And better far
Than splendours are,
He still esteems the cheers
Which ring about,
A mighty shout
To move a hero's tears!

Oh, a perilous life
Of care and strife,
My *second's* aye must be,

And scant the bliss
For him and his
Of yon resounding sea!
From night to morn—
A lot forlorn—
His dang'rous toil he plies;
While long for him
Through shadows dim
Look out the loving eyes!

Oh the rippling stream,
In shade and beam,
Glides through the grassy leas,
And wooes the flow'rs,
And haunts the bow'rs,
And dallies 'neath the trees!
And in its deeps
Each quick fin sweeps,—
The trout there loves to roam,—
While on its bank,
'Mid rushes dank,
My *whole* has made its home!

23.

I'M found beneath the ocean and the streams;
I am the home of flowers, the nurse of dreams.

T. K. HERVEY.

24.

IN my *second's* pleasant shade,
How my *first* sweet music made!

Till there came my cruel *whole*,
Stain'd the one, the other stole.
Ah, that *first* and *second* e'er
Lend their names to such a snare!

T. K. HERVEY.

25.

ON summer noons in cloudless skies,
In Fanny's limpid laughing eyes,
In brooks that glide o'er golden sands,
In seas that water distant strands,
In the sweet flower to memory dear,
My *first* is present, brightly clear!

My *second* oft a hero wears,
And just as oft a coxcomb bears;
But far more common in the days
When Homer sang immortal lays,
Than now that men, with sleekest faces,
But poorly fill the ancients' places!

My *whole?* Ah, 'tis a name of fear
In many a married lady's ear,
Whose curious gaze would gladly pore
Into her husband's secret store.
Yes, madam, heed the lesson dread:—
Incurious eye saves graceful head!

26.

THERE are ladies all gay in silken sheen,
And knights with their plumèd crests, I ween,

And the pomp and pride of gartered lords,
And the swell of soft music from golden chords,
And the sparkle of gems, and the fragrance of flowers
Brought from the heart of eastern bowers;
And all this gaud and glitter that burst
On the wondering eyes, make up my *first.*

The sea rolls on with a strength divine,
Or deep clouds darken, or stars outshine;
And still on its ample breast the sail
Is flung out wide to the favouring gale;
And afar "to the haven under the hill,"
While the winds auspicious, its canvas fill;
My *second* is steered, and a joyous band
Is her crew at the cry of "Land! land! land!"

The jasmine sweet and the eglantine
Wreathe round and about a bower of mine;
And there often sitteth a lady fair,
With dark bright eyes and clustering hair;
And her face is very sweet to see,
And with tenderest songs she charmeth me,
Till, as the sweet strain beguileth the soul,
I wish that all life could be but my *whole!*

THE BUDGET OPENED.

1. Eye-lash.
2. Lady-ship.
3. Hood-wink.
4. Love-charm.
5. Knight-hood.
6. Gate-way.
7. Moon-light.
8. Pea-cock.
9. Bride-groom.
10. Tartar.
11. C-o-d (River Dee).
12. Tartar (Cream of Tartar).
13. Eye.
14. Miss-take (Mistake).
15. Imp-end (Impend).
16. Bay-o-net.
17. New-ton-stew-art (Newton-Stewart).
18. Sup-port.
19. A Book.
20. Napkin.
21. Chat-ham.
22. King-fisher.
23. Bed.
24. Bird-lime.
25. Blue-beard.
26. Court-ship.

ADDENDA.

1.—PROVERBS.

[*For use in the Game of Proverbs; see page* 214.]

Spare when young to spend when old.

Winter finds out what summer lays up.

Better thrive late than never.

He goes a-sorrowing who goes a-borrowing.

Catch is a good dog, but Holdfast is a better.

A small leak will sink a great ship.

Take care of the pence; the pounds will take care of themselves.

If every one would mend one, all would be mended.

A young man idle, an old man needy.

Heaven helps those who help themselves.

Little and often fills the purse.

Diligence is the mother of good fortune.

A bird in the hand is worth two in the bush.

A silent tongue makes a wise head.

One to-day is worth two to-morrows.

Spend not when you may spare.

It is a long lane that has no turning.

One good turn deserves another.

Better late than never.

It is always the darkest an hour before day.

A fool and his money are soon parted.

When Poverty comes in at the door, Love flies out of the window.

Time lost can never be recovered.

All work and no play makes Jack a dull boy.

There are as good fish in the sea as ever came out of it.

A friend in need is a friend indeed.

He who gets does much ; he who keeps does more.

It is never too late to mend.

All's well that ends well.

All is not gold that glitters.

Faint heart never won fair lady.

The first step is all the difficulty.

Give a dog a bad name, and hang him.

One man may steal a horse, and another may not look over the hedge.

Don't holloa before you are out of the wood.

Handsome is who handsome does.

Honesty is the best policy.

Help the lame dog over the stile.

A miss is as good as a mile.

The early bird catches the worm.

The more haste the worse speed.

Marry in haste, and repent at leisure.

Birds of a feather flock together.

2.—DEFINITIONS.

[See page 193. The following examples are mainly selected from the *Family Friend.* For those with an asterisk (*) the writer is responsible.]

CONSCIENCE.

God's whisper.

The pulse of reason.—(*Coleridge.*)

The mind's finger-post.

A dog that won't be muzzled.

The police of the mind.

The check-string of the passions.

The priestess Truth in the temple of the soul.

A COQUETTE.

Love without conscience.

One who draws a cheque upon the Bank of Affection, and then dishonours it.

An *ignis fatuus* that leads the credulous traveller into snares and pit-falls.

A finger-post that points out the road to happiness, but is itself incapable of following it.

COUNTENANCE.

The index of the mind.

The mask of the wicked.*

The dial-plate of the human watch.*

CURIOSITY.

A key which would fain fit every lock.

Scandal's microscope.

The mind on the road of investigation.

The forerunner of discovery.

The kernel of the forbidden fruit.—(*Fuller.*)

CUSTOM.

The law of fools.—(*Cibber.*)

The usher of the school of Nature.—(*Butler.*)

An iron chain, which weighs heaviest upon the weak.*

DECEIT.

A bye-way leading to confusion and disgrace.

Falsehood arrayed in Truth's robe.

Lying in his best robes.

The virtuous visor that hides deep vice.—(*Shakspeare.*)

The snake in the grass.*

DESPAIR.

Distrust of Providence.

The burial of hope.

The darkened chamber where hope has died.

A coward's slavery and a brave man's shame.

A darkness which may be felt.

Insolvency of the heart.

AN EGOTIST.

Selfishness personified.

The first person singular.

One who obscures the light by placing himself between it and his object.

One who dresses himself in the fabric spun from his own yarn.

EMULATION.

Struggling for the laurel leaf.

A contention without a quarrel.

The rivalry of noble minds.

The trees of a thick forest, which grow up, and cause each other to tower higher and higher.

The noble impulse of a generous soul.*

ENTHUSIASM.

The genius of sincerity.—(*Bulwer Lytton.*)

The lever with which an Archimedes moves the world.*

The lyre of Orpheus, whose influence none can resist.*

The magic of earnestness.*

EXTRAVAGANCE.

Fashion's best friend.

Dishonesty's armorial bearings.

The birthplace of poverty.

A galloping consumption.

One of the avenues to the castle of Misery.

The short cut between riches and poverty.

FAITH.

The soul's repose.

The mind's staff.

Trusting where we cannot see.

FASTIDIOUSNESS.

The envelope of indelicacy.—(*Haliburton.*)

The decency of extreme folly.*

FEAR.

The father of devotion.—(*Grattan.*)

The shadow of danger.

FLATTERY.

The serpent's first words to Eve.

A latch-key to the fool's heart.

A flowery preface to a valueless book.

Mock champagne,—the counterfeit of genuine praise.*

FLOWERS.

The stars of earth.

The forget-me-nots of the angels.—(*Longfellow.*)

The smiles of God's goodness.—(*Wilberforce.*)

The memorials of Eden.*

GENIUS.

The faculty of growth.—(*Coleridge.*)

The wand of the enchanter, calling up spirits from unseen worlds.*

GLORY.

The fair child of peril.—(*Smollet.*)

The sunlight on the mountain-top.*

The mirage, which men think substantial.*

HABIT.

The slave's fetters, and the free man's garment.*

The parent of virtue, and yet often the nurse of vice.

Second nature, which often supersedes the first.

HATE.

The madness of the heart.—(*Byron.*)

The death-knell of all nobleness.

The canker of the soul.

HERMIT.

A deserter from the army of humanity.

A coward who shrinks from the world's battle.

HOPE.

The soul's oxygen.

The last ray of light the cloud covers.

A prophet who never foretells evil.

A lighthouse in the ocean of life.

A prodigal heir, who too often discounts all his expectations.*

The pearl in sorrow's cup.—(*Moore.*)

A pleasant acquaintance, but an unsafe friend.

HUMILITY.

Greatness in simplicity.

The keystone of Christianity's arch.

The publican's prayer.

The heart's consciousness of its own unworthiness.*

The low, sweet root,
From which all heavenly virtues shoot.—(*Moore.*)

HUMOUR.

The sunshine of social intercourse.

The light artillery of conversation.

Sense in a merry mood.

The laughter of a grave thinker.

"IF!"

The parent of prevarication.

The first palpitation of hope, and the last of regret.—(*Anon.*)

The grand architect of castles in the air.

An iron key to golden gates.

The pebble that lames the racer.*

An alarm-bell timid folks are always ringing.

INDUSTRY.

The grave of care, and the cradle of content.

The right hand of fortune.

The biography of an ant.

Nature's anodyne.

The poor man's banker.*

INFLUENCE.

The mind's ascendant star.

The power of a strong intellect over a weak one.—(*Marie de Concinis.*)

Invisible reins.

The prerogative of great minds.

The magic of affection.

A mother's love.

INNOCENCE.

The good man's shield.

Nature's infancy.

The inner feathers of an angel's wing.

The talisman of the soul, against which vice and danger are powerless.*

JOY.

Hope realized.

Happiness in full blossom.

The prodigal's return.

The child of Innocence, and parent of Health.

LABOUR.

Adam's legacy.

The sweetener of repose.

The wealth of nations, and health of the people.

The best sauce for a jaded appetite.*

The food of the healthy, and the physic of the sick.*

LETHARGY.

Death in life.

A heavy fog which obscures the sun of intellect.

LITERATURE.

The immortality of speech.

The thoughts of thinking souls.—(*Carlyle.*)

The legacy which every generation augments, before bequeathing it to another.

MEMORY.

The mind's magnetic telegraph.

The home of the past.

The good man's happiness, and the bad man's misery *

The mind's moonlight touching the ruins of the past with a softened lustre.

The bosom-spring of joy.—(*Coleridge.*)

MISERY.

A magnifying glass through which the world sees our errors.

The test of friendship.

Unpitied sorrow.

A heaven-sent messenger, whose errand is to keep alive man's sympathy towards his fellows.

A MOB.

The scum that rises upmost when a nation boils.—(*Dryden.*)

MUSIC.

The expression of thoughts not to be embodied in words.*

The golden chain that links earth to heaven.*

The food of love.—(*Shakspeare.*)

The charm whose mystic way
The spirits of past delight obey.—(*Moore.*)

NATURE.

The living visible garment of God.—(*Goethe.*)

Art's best instructors.

The poet's studio.

A volume written by God whose every leaf is divine.*

The time-vesture of God, that reveals Him to the wise, hides Him from the foolish.—(*Carlyle.*)

NECESSITY.

The tyrant's plea.—(*Milton.*)

The fancy of the rich, and the reality of the poor.*

NEIGHBOUR.

A friend in need.

The good Samaritan.

A privileged newsmonger.

NIGHT.

The repose of Nature.

Fair virtue's immemorial friend.—(*Young.*)

PHILOSOPHY.

The music of Apollo's lute.*

Common sense well applied.

The science of Nature.*

PIQUE.

The bud of the "passion-flower."

Malice in a dwarf's dress,

The glow-worm withdrawing her light, until the moon has told her tale.

POETRY.

A garden of roses, haunted by good fairies.*

The essence of Truth.*

The language of Love.*

Impassioned truth.—(*Ebenezer Elliot.*)

Truth in holiday attire.

A lattice-work for the choicest thoughts.

The key of Memory.

The key to the hieroglyphics of Nature.

The best thoughts in the best language.

The music of fine sympathies and well-chosen words.*

The echo of the music of the spheres.*

Jacob's ladder, by which the angels descend upon earth, and visit us unawares.*

POLITENESS.

Benevolence in trifles.—(*Earl of Chatham.*)

The outward garment of good-will.

The springs which prevent the social machine from jolting.*

POWER.

A sympathizing look.

The sinews of the soul.

A woman's love.

PRACTICE.

The rugged threshold of perfection.

The highway to perfection.

A finishing-master.

Precept's better half.

PRAYER.

The key of the morning, and the bolt of the evening.—(*Henry.*)

The Rachel of the soul, by whose means it draws water out of the wells of salvation.

The hallowed pathway by which the soul reaches its God.

The carrier-dove of communication between the Christian and his God.

PRIDE.

A weed which often grows the highest in the lowest situations.

A transparent varnish used by fools to cover their defects.

A bladder filled with air which the least prick lets out.*

A cloak to conceal the littleness underneath.*

Self-conceit upon stilts.*

PROCRASTINATION.

The thief of Time.—(*Young.*)

The burden of to-morrow.

The opportunity that never comes.*

A shroud in which many wrap their best intentions.

Satan's nurse for man's perdition.—(*Cheever.*)

A PROMISE.

The just man's robe of honour, and the knave's cloak of deceit.

Too often a dissolving view.

A mortgage on character.

The green branch on which the dove of faith rests.

A PROVERB.

The wisdom of many, and the wit of one.—(*Earl Russell.*)

The collected common sense of the thousand.*

The small change of society.

PROPRIETY.

A becoming habit when fitting easily, but sometimes an awkward cloak.

A magic circle round young ladyhood.

The etiquette of the heart.

Modesty without timidity.

Knowing what is right, and doing it.

The gentility of nature.

Modesty's favourite child.

PRUDENCE.

Modesty's buckler.

The best dowry.

The ballast that steadies us over the tempest-troubled sea of life.

PURPOSE.

The target of effort.

The rudder of our actions.

The concentrating focus of the rays of desire.

A groove for the action to run to its completion.

REMORSE.

Guilt in mourning.

A storm with no bow in the heavens.

The rough way back to virtue.

The echo of a lost virtue.

Remorse without repentance is the poison of life.

The angel that points out to the heart the path from the Garden of Eden.*

The vulture of Prometheus.

RESPECTABILITY.

The deportment of a true gentleman.

Society's passport.

Daring to live within one's means.

RIDICULE.

The scoffer's logic.

Scum from a shallow mind.

Foam on the lips of envy.

The shaft which Folly aims at Wisdom.*

ROUTINE.

Method tied up by red tape.

Very useful as a high-road; but occasionally a short cut is preferable.

The discipline of little minds.*

SATIRE.

A sort of glass, wherein beholders generally discover everybody's face but their own.—(*Swift.*)

An intellectual guillotine.

The instrument which probes the wound in order to effect a cure.

SABBATH.

The weekly winding-up required by the human machine.

The quiet bends in the river of Time, which reflect the hues of heaven.

The quiet of a soul at peace with God.

The weekly stages of a Christian's journey.*

SCANDAL.

The gossip's stock-in-trade.

Fiction sometimes founded on facts.

The snowball of society.

SELF-DENIAL.

The philanthropist's life.

That which gives the martyr a crown of glory, and exalts the beggar above the dignity of a king.

The hardest lesson in life.

Angels' hands barring the gates of sin.

A SERMON.

A good man's life.

That which is sweetest when shortest, and grandest when simplest.

SLEEP.

Death's youngest brother.—(*Sir Thomas Browne.*)

Life's nurse, sent from heaven to create us anew day by day.—(*Charles Reade.*)

A boundary between the things misnamed.

Death and existence.—(*Byron.*)

The certain knot of peace,
The baiting-place of wit, the balm of woe ;
The poor man's wealth, the prisoner's release,
The indifferent judge between the high and low.
—(*Sir Philip Sidney.*)

SOLITUDE.

A refreshing cabin for a troubled spirit.

The temple of reflection.

Contemplation's home.

Wholesome medicine for the soul.

Wholesome solitude, the nurse of sense.—(*Pope.*)

SORROW.

Sorrow is knowledge.—(*Byron.*)

A dark scene in the drama of life.

The midnight of the soul.

Mercy's crucible.

The angel that opens the gates of Experience.*

The rust of the soul.—(*Dr. Johnson.*)

THE STARS.

The blossoms of the skies, dropped there by an Almighty hand.*

Mansions built by Nature's hand.—(*Wordsworth.*)

The poetry of heaven.—(*Byron.*)

SUBLIMITY.

A height to which the feeble may look up, but only the strong of wing may hope to soar.

The throne of genius.

" Let there be light, and there was light."

TACT.

Practical wisdom.

The diplomacy of common life.

The highest manifestation of instinct.

Doing the right thing at the right time.

Common sense well trained.

Hitting the right nail on the head.*

The genius of a man of the world.*

The salve which heals all wounds.*

TEARS.

The eloquence of the silent.*

The safety-valves of the heart, when too much pressure is laid on.—(*Albert Smith.*)

Honourable dew.—(*Shakspeare.*)

TEMPTATION.

The fire that brings up the scum of the heart.—(*Boston.*)

A file which rubs off much of the rust of self-confidence. (*Fenelon.*)

TIME.

A fly-leaf in the Book of Eternity.

The porch to the temple of Eternity.

The golden opportunity for doing good.

A black and narrow isthmus between two eternities.—(*Colton.*)

The old justice that examines all offenders.—(*Shakspeare.*)

The shadow on the dial, the striking of the clock, the running of the sand.—(*Longfellow.*)

The wise man's treasure; the fool's plaything.*

A rapid writer, whose language is—wrinkles.*

THE TONGUE.

The conduit through which flow the sweet and bitter waters from the heart's fountain.

The noisy occupant of a small tenement.

The latch-key that lets out the mind.

The wise man's glory; the witling's shame.*

What both philosophers and physicians examine,—the one for physical, the other for mental weakness.*

TRANSITION.

Nature's dictatorial "move on."

The trade of Time.

TRIUMPH.

A kiss for a blow.

The point from which we *see* our *own* nothingness.

VACUITY.

Nothing personified.

The only thing Nature did not make.

A corner yet undiscovered by Nature.

VALOUR.

The muscle of the mind.

The courage to stand alone.

A WIFE.

The priestess of the temple of home.

The spirit of the fireside.

A gift bestowed upon man to reconcile him to the loss of Paradise.

WILL.

The soul's lawgiver.

The monarch of the mental constitution.

The father to the deed.

The rudder of the soul, which we should always put into the hands of our heavenly Father.

[An excellent way of amusing a party with these definitions is,—to write them out upon slips of cardboard, which are shaken in a bag, and handed round for every person to draw one. The players are then required in succession to name the word to which the definition applies, and if they do not guess correctly, they are required to "cap" the definitions they have drawn with original ones.]

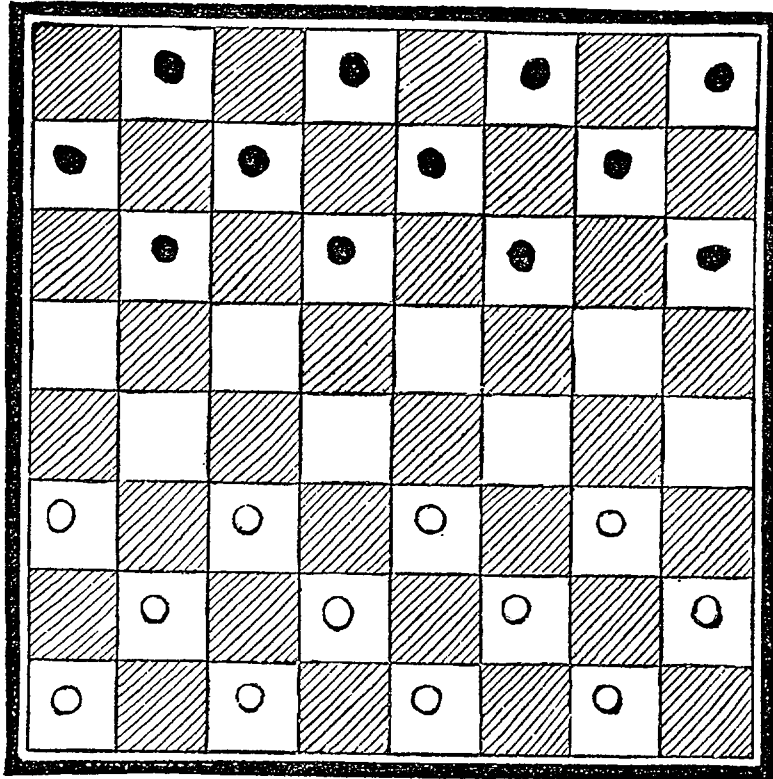
2.—DRAUGHTS.

Though neither the game of DRAUGHTS, nor that of CHESS, can be learned from books, however comprehensive they may be, yet as the former is a very popular pastime with most lads, and far simpler in its character than Chess, we have felt it desirable to include in these pages a few directions.

There are two ways of playing Draughts; the Polish, and the French game. In the former a board is used which has ten squares in each row, and twenty men are allowed to the champions. The French game, which is the one usually adopted in England, is played upon a Chessboard, with twelve men allowed to each of the two players.

The *Draughtboard* consists (see diagram) of sixty-four squares, black and white, and then there are twelve men, or pieces, of each colour. When you are playing, the upper white corner of the board must be on your right hand.

With respect to the pieces, you and your opponent decide which colour each will take, and then arrange them on the

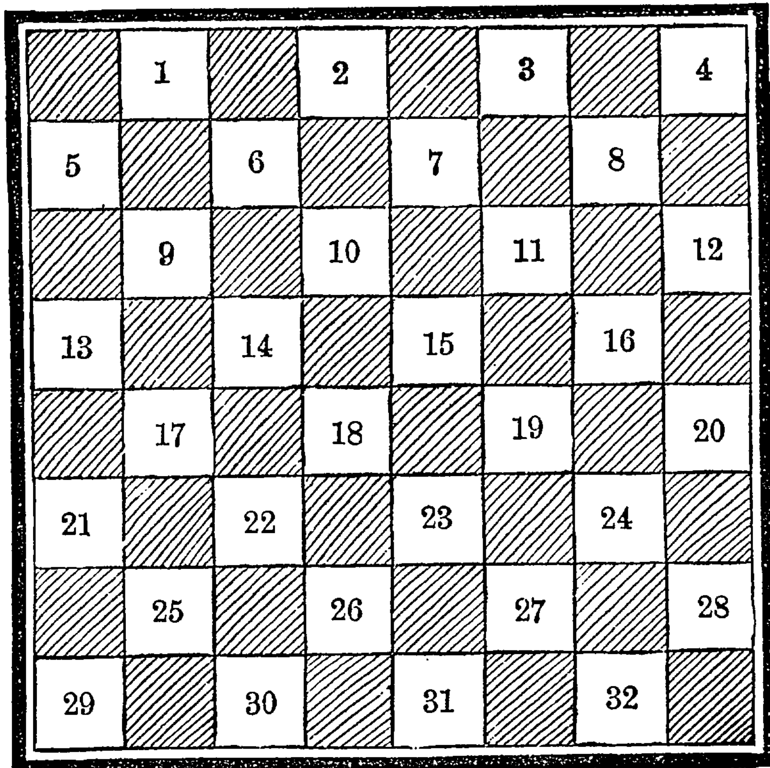


board, the *black* on the first twelve white squares, and the *white* on the last twelve.

The Moves.—The pieces move forward *diagonally*, and the object of each player is, to capture all belonging to his opponent. You do this by moving your own man *over* your opponent's, if he has a vacant square behind him. Thus, if Black has a piece on the square 5, and White is moving upwards, from square 7, White can leap over Black to square 3 (if it is vacant), and capture Black's man, which is then removed from the board. If you succeed in moving forward your man without capture to the extreme row of Black's side, it becomes "a king," and is crowned by another piece (of the same colour) being placed upon it. You have then the privilege of moving it

1	2	3
4	5 ●	6
7 ○	8	9

forwards or backwards as you will, and can capture your opponent's men either way. When a player omits to take a piece, he is what is called *huffed;* that is, the piece he ought to have removed is taken. But if his opponent chooses, he can compel him to move, when huffing would not answer his (the opponent's) purpose.



See Game for Practice, p. 302.

RULES OF THE GAME.

1. The moves are alternate, the first move being decided by lot.

2. The choice of men may also be settled by lot, but it is customary to change them every three games.

3. No player can remain more than five minutes without playing, and may be "warned" at the expiration of that time.

4. The player must move any piece he happens to touch.

5. In the case of a "huff," the opponent, instead of taking the piece, may insist on his own man being taken.

6. No pointing at pieces is permitted, nor must a player sit in such a manner as to obstruct the view of the board.

7. When a false move is made, the piece must be moved to the square indicated by your opponent.

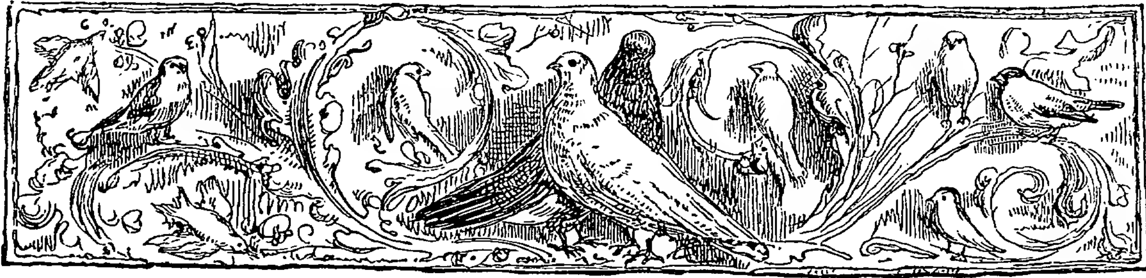
8. All disputes must be referred to a third party.

9. Bystanders must not interfere either by motions or remarks.

A GAME FOR PRACTICE.

No. of Move.	Colour.	From Square	To Square	No. of Move.	Colour.	From Square	To Square
1	B	11	15	26	W	28	24
2	W	22	18	27	B	25	29
3	B	15	22	28	W	30	25
4	W	25	18	29	B	29	22
5	B	8	11	30	W	26	17
6	W	29	25	31	B	11	15
7	B	4	8	32	W	20	16
8	W	25	22	33	B	15	18
9	B	12	16	34	W	24	20
10	W	24	20	35	B	18	27
11	B	10	15	36	W	31	24
12	W	27	24	37	B	14	18
13	B	16	19	38	W	16	11
14	W	23	16	39	B	7	16
15	B	15	19	40	W	20	11
16	W	24	15	41	B	18	23
17	B	9	14	42	W	11	8
18	W	18	9	43	B	23	27
19	B	11	25	44	W	8	4
20	W	32	27	45	B	27	31
21	B	5	14	46	W	4	8
22	W	27	23	47	B	31	27
23	B	6	10	48	W	24	28
24	W	16	12	49	B	27	23
25	B	8	11	50	W	8	11

&c., &c., Black wins.



CONCLUSION.

SONG BIRDS AND FEATHERED PETS.

"From the woods
Came voices of the well-contented doves.
The lark could scarce get out his notes for joy,
But shook his song together as he neared
His happy home, the ground. To left and right,
The cuckoo told his name to all the hills;
The mellow ouzel fluted in the elm;
The redcap whistled; and the nightingale
Sang loud, as though he were the bird of day."

TENNYSON.

EVERY boy has his pet; a squirrel, a white mouse, a terrier almost too ugly to look at, but admirably gifted as a rat-catcher, a couple of plump rabbits, a whole covey of pigeons, or it may be, a dozen or so of gold fish, whose sunny scales sparkle with a thousand coruscations. And very good it is for boys to love and nurture these harmless creatures. Their better feelings and kindlier thoughts are thus developed, and from bestowing their care and gentleness upon their pets, they rise to a more comprehensive degree of sympathy, and learn to be amiable and forbearing in their relations with one another. Just as the man who has no liking for "sweet

sounds" is surely fitted for "treason, stratagems, and spoils," so the boy who pours out his affection upon no single living thing, who never boasts of a "pet," either feathered or unfeathered, may be pronounced adapted for churlish ways—for morose manners, and we would say of him, "Let no such boy be trusted."

Of all pets, however, which boys can tend or nurture, the most delightful to themselves, and, certainly, to those about them, are *Singing Birds.* Their wealth of song and profusion of melody amply repay one for one's anxious labour in breeding and rearing them; and a constant source of innocent recreation is provided in daily observation of their curious habits, and of their constant display of a remarkable instinct. Who does not love birds? Consider the beauty of their plumage, and the music of their voices; their quick but graceful movements; their liveliness, gentleness, and gaiety.

> "Dull the heart, oh dull,
> That to the melody of early birds
> Throbs not with holier transports of delight:
> Nature speaks to us in articulate words,
> And spreads her living scenes with glory bright;
> All that can soothe the listening ear affords,
> And all that can bewitch the ravished sight."

We have felt, then, that our book of "BOYS' SPORTS" would be incomplete without a chapter devoted to the Management and Training of their most favoured pets, and proceed to offer a few hints on the habits and ways of Singing Birds,—how they should be reared, and how they may be caught.

HOW TO REAR SINGING BIRDS.

We must give the first place to that popular parlour-songster, the *Canary*, and he deserves it on account of his tame and gentle ways, and the exquisite sweetness of his song.

THE CANARY, OR CANARY-FINCH.—(*Carduelis canaria.*)

The CANARY BIRD was originally—as its name indicates—a native of the Canary Islands, but has been domesticated for years as a captive songster in this and other European countries. So long has its captivity lasted that it appears to have lost all tradition of its original habits, and no other bird so easily accustoms itself to the imprisonment of the cage. It was introduced into Europe in the sixteenth century, when a vessel which was importing into Leghorn a number of these birds was wrecked on the Italian coast, but it is from Germany and the Tyrol that our own and other countries are now chiefly supplied. There Canary-breeding is recognised as a distinct trade or occupation. "A large building is erected for them, with a square space at each end, and holes communicating with these spaces. In these outlets are planted such trees as the birds prefer. The bottom is strewed with sand on which is cast rape-seed, chickweed, and such other food as they like. Throughout the inner compartment, which is kept dark, are placed brooms for the birds to build in, care being taken that the breeding birds are guarded from the intrusion of the rest."

In Madeira where these birds abound, "they build," ac-

cording to Dr. Heineken, "in thick, bushy, high shrubs and trees, with roots, moss, feathers, hair, &c.; pair in February; lay from four to six pale blue eggs; and hatch five, and often six times in the season. They are delightful songsters, with, beyond doubt, much of the Nightingale's and Skylark's, but none of the Woodlark's song."

Their colour, when wild, is of a dusky gray, but never equals the brilliancy of the tame bird's plumage. Owing to the changes in the original stock, the influence of climate, and crossing with birds of a similar character, we have now Canaries of all hues, from the brightest yellow to a dark deep gray. "Those that have the upper part of the body of a dusky green or linnet-brown, and the under part the yellowish green of the green-bird, with dark-brown eyes, are the strongest, and most nearly resemble the primitive race. The yellow and white often have red eyes, and are the most tender. The chestnut are the most uncommon, and hold a middle rank for strength and length of life between the two extremes. But as the plumage of the intermediate ones is a mixture of these principal colours, their value depends on the pretty and regular manner in which they are marked. The Canary that is most admired amongst us now is one with the body white or yellow; the head, particularly if crested, wings, and tail, yellowish dun. The second in degree is of a golden yellow, with the head, wings, and tail, black or at least dusky gray. Next follows the gray or blackish, with a yellow head and collar; and the yellow with a blackish or green tuft; both of which are very much valued. As for those that are irregularly

spotted, speckled, or variegated, they are much less sought after, and are used to pair with those of one colour, white, yellow, gray, brown-gray, and the like."

Before you buy your bird, on whatever colour you may determine, you must, of course, provide a cage. If you intend to keep but one, the best will be a cage with wire all round, because the Canary sings most freely when he can rejoice in an abundance of light. The price of a tolerable cage of this description, with glass vessels hung outside for seed and water, will be from five to ten shillings. For a breeding-cage, select one which has wire only in the front, the other sides being made of wood. In one corner you must fasten up a sort of box, with two holes in it as entrances for the bird, and within this box there should be partitioned off two compartments in which the bird may build her nests. We say, *two*, because the bird may breed again before her first brood is fledged, and if there were but one nest-place, would probably eject her little fledglings, and deposit in their place her eggs. To make her nest, you must supply her with moss, cow-hair, wool, and fine hay. The nest-boxes should be placed near the top of the cage, in the corners, and the space underneath partitioned off with wire for the young ones to disport therein.

Having thus completed your cage, you go to purchase your Canaries. The best time in the year is November, when the bird-fanciers receive their stocks from abroad. A cock-bird will cost you about five or six shillings. Be sure that he is bold and lively, with bright cheerful-looking eyes; that he is regular in feather, slim and tapering towards the

tail, with clean well-kept feet. The most fashionable colour is the orange yellow, with a black cap, and dark wings and tail.

A hen-bird will cost from half-a-crown to four shillings. She must be placed with the male bird about the end of March, or early in April, and if the pair quarrel very much, you should separate them for a few days and "try again." If they mate, the cock-bird will feed the hen with the utmost tenderness and courtesy, and you will then give them, as additional food, and in a separate vessel, the yolk of a hard-boiled egg. After the nest is constructed you will find the hen lay her eggs, one daily, for from four to six days. The hen will then devote herself to the incubation-process for thirteen days, during which time she and the male should be fed with seed-groundsel and chickweed. As soon as the fledglings are hatched you must be prepared to watch them closely. Supply them, *fresh every morning*, some yolk of egg and a few fresh bread-crumbs, mixed, in one vessel; and in another, some well-boiled rape-seed ; and in a fortnight's time place them in the partition we have already spoken of.

The best general food for Canaries is,—hemp, rape, and canary seed, mixed in equal quantities. Occasionally vary their diet by a supply of water-cress, groundsel, and chick-weed, but not to any great extent, and you may now and then treat them to small quantities of boiled carrot, potato, or cabbage. Keep them abundantly provided with water, or you will lose your birds. A young bird will die if left in want of it for only half an hour.

DISEASES. — *Rupture*, caused by overfeeding. The symptoms are, swelling of the body and red veins, visible when you blow up their feathers. For remedies, put a little alum or liquorice in their water, feed them sparsely, and give bruised hemp and mawseed.

The Pip, a small abscess under the hind feathers. Open it with a small needle, when ripe ; squeeze out the matter ; and apply a little bit of sugar, moistened by the mouth, to the wound.

Yellow gull, or *scab*, a small ulcer on the head. Cut it off with a keen pen-knife, and apply fresh butter to the place. Give nourishing food.

For *constipation*, plenty of green food; and for *sneezing*, exclusion of draughts and cold air are the remedies.

While the birds are *moulting* (always a dangerous process), that is, in August and September, when the birds cast their feathers, keep them warm, and provide them with an abundance of nutritious food,—such as bread, yoke of hard-boiled egg, bruised hemp, and lettuce-seed, Naples biscuit, and rape-seed, with a little saffron in their water.

THE SKYLARK (*Alauda arvensis*).

This beautiful songster has been celebrated by many of our English poets, notably by Shelley and Wordsworth, the latter of whom exclaims,—

> "Ethereal minstrel! pilgrim of the sky!
> Dost thou despise the earth, where cares abound?
> Or, while the wings aspire, are heart and eye
> Both with thy nest upon the dewy ground?
> The nest which thou canst drop into at will,
> Those quivering wings composed, that music still?

"Leave to the nightingale her shady wood;
A privacy of glorious light is thine,
Whence thou dost pour upon the world a flood
Of harmony, with instinct more divine;
Type of the wise who soar, but never roam;
True to the kindred points of heaven and home."

Shelley's lyric is a noble outburst of impassioned song:—

"Hail to thee, blithe spirit!
Bird thou never wert,
That from heaven, or near it,
Pourest thy full heart
In profuse strains of unpremeditated art!

"Higher still, and higher,
From the earth thou springest
Like a cloud of fire;
The blue deep thou wingest,
And singing still dost soar, and soaring, ever singest!

"In the golden lightning
Of the sunken sun,
O'er which clouds are brightening
Thou dost float and run,
Like an embodied joy whose race is just begun."

The Skylark usually builds her nest upon the ground, beneath the shelter of some projecting turf, and either in a pasturage or corn-field. She lays four or five dirty white eggs, blotched and spotted with brown, and usually produces two broods in a year.

The Skylark commences her song early in the spring, continues it throughout the summer, and is one of the few birds that pour out their lavish music while on the wing. Her notes, as she first rises from the earth, are few and faint, but as she mounts she seems to gain confidence, and the song swells fuller and richer, until, when the singer herself is out of

sight, our ears are still gratified with the burden of her strain. Nothing can be more delightful than to wander through the green lanes of rural England, and listen to the sweet clear piping of these distant minstrels "at heaven's gates," as it floats on the summer breeze, like the echo of some mysterious melody.

Supposing that you procure a young Lark from the nest, you must place him at once in some short clean hay, where he will be warm and comfortable, and feed him moderately, every two hours, with white bread soaked in warm milk, and rape-seed or poppy-seed also soaked in milk, with the addition, in a day or two, of ants' eggs and some minced lean meat. As he grows, he should be fed with a paste thus made :—Take a portion of bread, well baked and stale, put it into fresh water, and leave it until quite soaked through. Now squeeze out the water, and pour boiled milk over the bread, adding two-thirds of the same quantity of barley-meal well sifted, or wheat-meal. This should be made fresh every two days. You should also supply, occasionally, the yoke of a hard-boiled egg, crumbled into fragments, hemp-seed, meal-worms, elder-berries, lettuce, endive, or watercress.

The cage for Larks should never be less than 18 inches long, 9 inches wide, and 15 or 16 high. It should be provided with a fresh piece of turf every two or three days, and the bottom plentifully and frequently covered with river sand, that the bird may have the means of scratching and cleaning its feathers as in its free condition. The cage must be kept very pure and clean, the Lark's feet being sub-

ject to disease, and its top should be arched and padded, that the bird may not injure itself in its frequent leaps and springs. It never reconciles itself to its captivity, although it will grow very tame and familiar, but secretly pines for its nest in the green field, and its upward flight in the boundless air.

Old Larks, on being first made captive, are fed entirely on oats or poppy-seeds, to reconcile them to their imprisonment.

The male bird is generally known by his large eye and long claws, by the manner in which he erects his crest, and by his larger size. He commences to sing when three or four weeks old, while the hen, at that age, simply makes a feeble noise, utterly unlike the glorious strain in which she afterwards rejoices.

THE LINNET (*Fringilla linota*).

The LINNET is a well-known bird, and a deservedly popular one, in every European country. It delights in society, and shuns the solitude so dear to the nightingale,— "frequenting open commons and gorsy fields, where several pairs, without the least rivalry or contention, will build their nests and rear their offspring in the same neighbourhood, twittering and warbling all the day long. It is the cleanliest of birds, delighting to dabble in the water, and dress its plumage in every little rill that runs by. The extent of voice in a single bird is not remarkable, being more pleasing than powerful; yet a large field of furze, in a mild sunny April morning, animated with the actions and cheering music of these harmless little creatures, united with the

bright glow and odour of this early blossom, is not visited without gratification and pleasure." It usually builds its nest in some thick bush or hedge, especially the white-thorn or furze ;—constructing it of roots, dry grass, and moss outside, and lining it inside with soft fleecy wool and hair. The female lays four or five eggs, which are white, spotted with blue, and irregularly marked with brown at the larger end. The young are hatched towards the end of April or beginning of May.

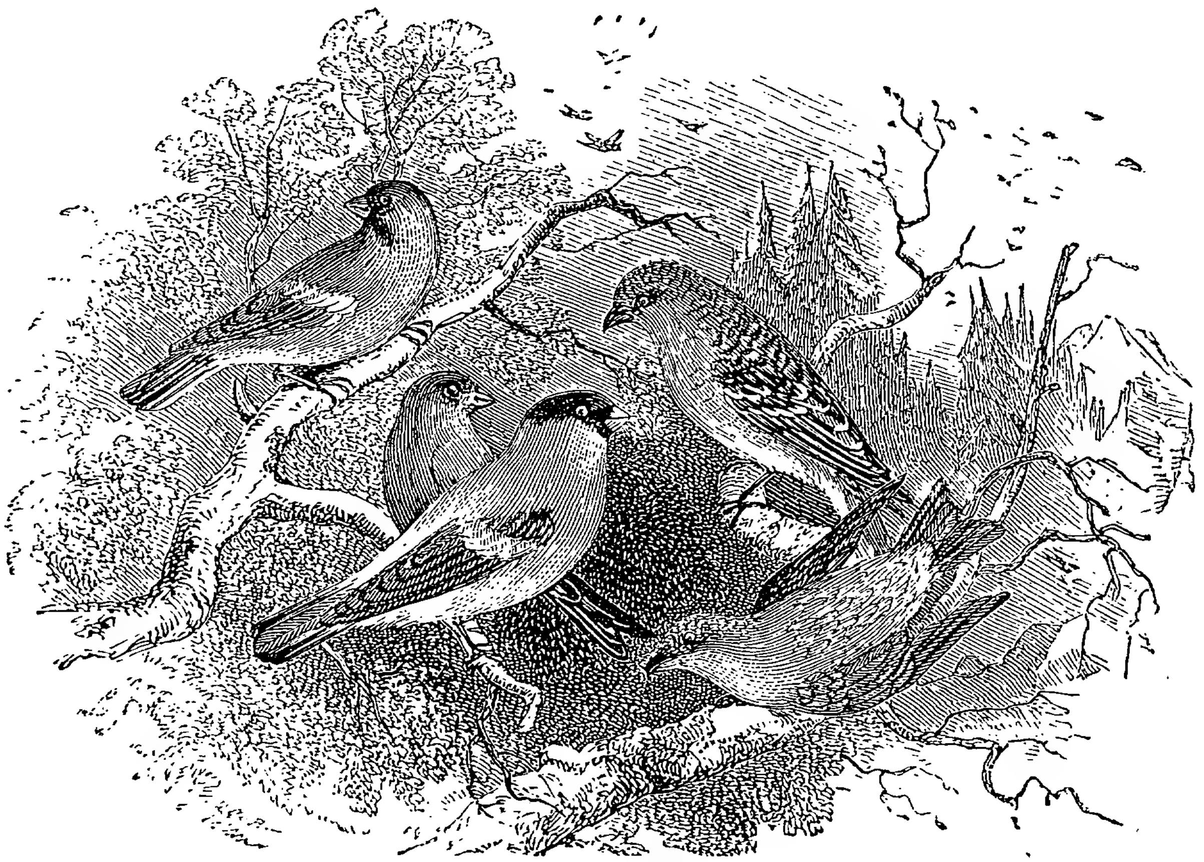
The Linnet is usually about five and a half inches long, including the bill and tail. The bill is of a bluish gray ; the neck, back, and upper part of the head, a brown red, the edges of the feathers being pale ; the belly is of a "dirty reddish white," and the breast of a deeper colour, the sides being streaked with brown. The tail, which is slightly forked, is brown in colour, with a white edge, except the two middle feathers, which are tipped with a sombre red ; the legs are short and brown. The hen-bird is marked on the breast with brownish streaks ; her wings have less white than the male's ; and her colours are not as clear and fresh.

The Linnet's song is very sweet and delightfully varied, and though it readily imitates the notes of other birds, and in its youth can be taught to repeat almost any modulation, there is a charm in its own natural strain which no man of feeling will fail to appreciate.

The best food for the young Linnet is a mixture of moistened crumbs of bread, soaked rape-seed, and hard-boiled egg. This must be given while fresh. As the bird grows older provide canary and hemp seed, and in the summer rape-

seed, with an occasional banquet of water-cress, chickweed, lettuce, radish, cabbage, or groundsel. Hemp-seed must be given sparingly, on account of its fattening qualities. A little salt should sometimes be mixed with their food.

A square cage is best for Linnets. It should be supplied with a bath of fresh water daily, and from time to time with a bed of fine sand. To prevent looseness, and epileptic fits, keep in it a small lump of chalk. If the bird shows signs of asthma, a disease to which it is very subject, discontinue its ordinary diet, and feed it only upon fresh bread and sweet milk, water-cresses, rice, and lettuce.



GROUP OF FINCHES.

THE BULLFINCH (*Loxia pyrrhula*).

This pretty and agreeable bird is a native of most European countries. In its wild state it indulges in a soft twittering strain, but when tamed learns with ease a variety of

musical airs, if these are whistled to them correctly, or played upon a bird-organ or flute. In Germany, whence we import large quantities, this gift is carefully cultivated by the bird-fancier, and a good "Piping Bullfinch" will cost from ten to fourteen pounds.

Bullfinches breed two or three times in the year, and usually lay four eggs each time. These eggs are of a pale bluish colour, with dark purple spots at the larger end. They construct their nests of small dry twigs, in the depths of a hedge of white or black thorn, especially rejoicing if in their immediate vicinity an orchard should supply them with the tender buds of the fruit-trees.

The young Bullfinch may be taken from the nest in the early part of June, and if you intend to teach him he must be immediately separated from his parents, and from other birds, or he will acquire their tones. He must be kept warm and snug, and fed every two hours with rape-seed which has been thoroughly soaked in cold water, and afterwards scalded and strained. It may then be bruised and mixed with bread, and the whole moistened with milk. Two or three mouthfuls at a time make a meal.

Old birds should be fed with German paste (No. 2) and rape-seed. A little hemp-seed and a little poppy-seed, with chickweed, water-cress, or lettuce, may also be given occasionally, but rape-seed should be the principal part of their diet. When moulting, put a clove in their water, and keep the cage well strewn with river sand. The male bird may be distinguished by his red breast and gray back, the hen being brown all over.

The poet Cowper has immortalized the Bullfinch :—

"Where Rhenus* strays his vines among,
The egg was laid from which he sprung;
And though by nature mute,
Or only with a whistle blessed,
Well taught, he all the sounds expressed
Of flageolet or flute.

"The honours of his ebon poll
Were brighter than the sleekest mole,
His bosom of the hue
With which Aurora decks the skies,
When piping winds shall soon arise
To sweep away the dew."

THE GOLDFINCH (*Fringilla carduelis*).

Of all the different members of the Finch tribe the Goldfinch is at once the most beautiful and the most docile, and hence it is popular as a cage bird, though its song has neither much power nor an extensive compass. In its untamed state it frequents the garden, the orchard, or the plantation, building its nest in a thick evergreen, or amid the boughs of the apple and pear tree; the said nest being a marvellous little structure, composed of very fine moss interwoven with wool, hair, and fibre, and lined with soft substances such as the down of the thistle. It lays five or six eggs at a time, white, but marked with deep purple spots at the larger end.

The Goldfinch is readily caught with limed twigs, placed amongst a growth of thistles, a decoy bird being stationed beneath in a cage concealed by leaves or moss. He should be fed upon canary, rape and poppy seed, and a little hemp may be added when the birds are breeding. Of course cab-

* Rhenus, the river Rhine.

bage, groundsel, water-cress, and lettuce will also be provided. The young bird, when first taken from the nest, must have breadcrumbs soaked in milk and squeezed dry, with the addition of a little well-soaked rape-seed. He must be fed with a small portion of this mixture every hour, and kept perfectly warm, or he will not thrive. The cage for Goldfinches should be square, of good dimensions, and kept well supplied with clean water. The male bird may be distinguished by the shape of his head and the superior brilliancy of his plumage.

THE CHAFFINCH (*Fringilla cœlebs*).

"Amongst all the pretty warblers," says Mr. Waterton, the well-known naturalist, "which flit from bush to bush before me, as I wander through the flowery fields, next to poor Cock Robin, the Chaffinch is my favourite bird. I see him almost at every step. He is in the fruit and forest trees, and in the lowly hawthorn; he is on the house-tops, and on the ground close to your feet. You may observe him on the stock-bar and on the dunghill; on the king's highway, in the fallow field, in the meadow, in the pasture, and by the margin of the stream. If his little pilferings on the beds of early radishes alarm you for the return of the kitchen garden, think, I pray you, how many thousands of seeds he consumes which otherwise would be carried by the wind into your choicest quarters of cultivation, and would spring up there most sadly to your cost. Think again of his continual services at your barn door, where he lives throughout the winter, chiefly on the unprofitable seeds which would cause you endless

trouble were they allowed to lie in the straw, and to be carried out with it into the land on the approach of spring.

"His nest is a paragon of perfection. He attaches lichen to the outside of it by means of the spider's slender web. Four or five eggs are the usual number which it contains, and sometimes only three. The thorn, and most of the ever-green shrubs, the sprouts on the boles of forest trees, the woodbine, the whin, the wild rose, and occasionally the bramble, are this bird's favourite places for nidification. The Chaffinch never sings when on the wing; but it warbles in-cessantly on the trees, and on the hedgerows, from the early part of February to the second week in July; and then (if the bird be in a state of freedom) its song entirely ceases. You may hear the Thrush, the Lark, the Robin, and the Wren sing from time to time in the dreary months of winter, but you will never, by any chance, have one single note of melody from the Chaffinch. Its powers of song have sunk into a deep and long lasting trance, not to be roused by any casualty whatever. All that remains of its voice, lately so sweet and so exhilarating, is the shrill and well-known monotonous call, which becomes remarkably distinct and frequent when-ever the cat, the owl, the weasel, or the fox are seen to be on the move."

Here is a description of this beautiful and lively bird:—Its bill is pale blue, tipped with black; eyes hazel; forehead black; the crown of the head, and the hinder part and sides of the neck, bluish ash; the cheeks, throat, and fore part of the neck, belly, thighs, and vent, white, slightly tinged with red; the back is reddish-brown, changing to green on the

rump; the wing-coverts are dusky, tipped with white, forming two pretty large bars across the wing; the bastard wing and quill feathers are black, edged with yellow; the tail is black, except the outer feather, which is edged with white; legs brown. The plumage of the female is not so brilliant as that of the male, but inclines to a dusky green, and her breast is destitute of red.

The young should be taken from the nest as soon as the tail feathers have begun to grow, and fed upon bread and milk, and a little of the yolk of a hard-boiled egg, mixed with poppy-seed, and occasionally a meal of ants' eggs for variety. If to be trained as songsters, they must be placed in a quiet room apart from other birds, or they will imitate their song.

THE GREENFINCH (*Fringilla chloris*).

This bird is also known as the Green Linnet, and, from the size of its beak, as the Green Grosbeak (*gros bec*). Its head and back are of a yellowish green; the legs flesh-colour. It builds its nest in the bushes or in low thick hedges, of hay, moss, grass, and stubble, lining it with hair, wool, and feathers; and lays from four or five eggs of a pale green colour, sprinkled with small spots of red.

The young should be taken when nearly fledged, and fed upon bread soaked in water, and scraped raw meat. This must be very gradually changed to a seed diet, giving one or two rape seeds, at first, with the other food, and daily increasing the quantity until no other food is given. A little hemp-seed may be occasionally given. The old birds should

be fed on rape-seed, with a small quantity of canary-seed, and an abundance of green meat. In moulting time administer a little hemp-seed.

THE SONG-THRUSH (*Turdus musicus*).

"Bid him come! for on his wings,
The sunny year he bringeth;
And the heart unlocks its springs,
Wheresoe'er he singeth.

"Lover-like, the creature waits,
And when morning soareth,
All his little soul of song
Tow'rd the dawn he poureth."

BARRY CORNWALL (B. W. Procter).

The Song-Thrush, or, as our old poets loved to call it, the Throstle, Merle, or "clear-voiced Mavis," is a bird of most exquisite sweetness and variety of song, which it commences early in the spring, and continues throughout the summer. Its food consists of insects, berries, and especially of snails. Its nest is composed of dried grass and green moss, mixed with a little earth or clay, and lined with rotten wood. A thick hawthorn hedge or holly-bush affords it shelter, and in it the female deposits four or five eggs of a deep blue colour, marked with dusky spots on the larger end. The Thrush's nest is so admirably compact that it will float for four and twenty hours without admitting water!

The Thrush generally breeds at the beginning of May. The young fledglings should be taken when about eight days old, and fed on a mixture of bread soaked in fresh milk and raw meat, scraped very fine. As soon as they are able to fly, place them in separate cages, and the male birds

will soon begin to warble. Oatmeal moistened with milk, or barley-meal, is a suitable diet for old birds, and they should also be fed with a paste made of bread crumbs, minced meat, and bruised rape or hemp-seed. A little ripe fruit may be occasionally given, and a plentiful supply of water must never be neglected. The cage ought to be about 3½ feet long and 3 feet high ; must be kept perfectly clean, and the perches well scraped. Give it a worm or two at times, and some snails, of which it is especially fond, and place a stone in its cage against which it may crack the shells of its prey. The Thrush is a great ally of the gardener, devouring slugs, worms, and snails in astonishing numbers. Its song is remarkable for its power and variety, and commences earlier in the morning and lasts until later in the evening, than the strains of other birds.

The MISSEL THRUSH (*Turdus viscivorus*),—so named from its partiality to the mistletoe,—is a larger bird than the Song-Thrush, but its song is by no means so agreeable. It is hardly worth notice as a cage-bird, but if kept by any of our readers, should receive the same treatment as its more melodious relative.

THE NIGHTINGALE (*Philomela luscinia*).

Poets have long been at issue as to the real character of the song of this most delightful singer ; some representing it as the very burthen of sweet sorrow, others as a strain of the most perfect joy. Milton apostrophizes it as,—

> "Sweet bird, that shunn'st the noise of folly,
> Most musical, most *melancholy!*"

But Coleridge, and we confess that it seems to us the most correct opinion, though the balance of authority inclines the other way, contends in lines of exquisite beauty for the mirthful nature of its melody. Keats has addressed it in an ode of marvellous splendour, from which we are unable to resist the temptation of extracting a passage :—

> "My heart aches, and a drowsy numbness pains
> My sense, as though of hemlock I had drunk,
> Or emptied some dull opiate to the drains
> One minute past, and Lethe-wards had sunk:
> 'Tis not through envy of thy happy lot,
> But being too happy in thy happiness,
> That thou, light-wingèd Dryad of the trees,
> In some melodious plot
> Of beechen green, and shadows numberless,
> Singest of summer in full-throated ease.
>
> "Thou wast not born for death, immortal bird!
> No hungry generations tread thee down;
> The voice I hear this passing night was heard
> In ancient days by emperor and clown:
> Perhaps the self-same song that found a path
> Through the sad heart of Ruth, when, sick for home,
> She stood in tears amid the alien corn;
> The same that oft-times hath
> Charmed magic casements, opening on the foam
> Of perilous seas, in faery lands forlorn."

The Nightingale depends on its music to win our admiration, for it has neither beauty of form nor splendour of plumage. It is about six inches long; the upper part of its body of a reddish brown tinged with olive; the under part of a pale ashen colour, almost white at the belly and throat. The bill is brown, and yellow on the edges at the base. The eyes of a clear hazel; the legs pale brown. It is a common visitant of the southern counties of England, where

it appears about the beginning of April, returning (as is supposed) to the distant regions of Asia by the end of the summer. It is seldom seen as far west as Devonshire, though from the mildness of its air one would have thought that county well adapted for its habitation. But it has been observed that "the Nightingale may possibly not be found in any part but where cowslips grow plentifully; certainly, with respect to Devon and Cornwall this coincidence is just."

With respect to the song of the Nightingale, we may adopt Bechstein's observations:—"The Nightingales of all countries, the south as well as the north, appear to sing in the same manner; but there is, as has been observed, so great a difference, that we cannot help acknowledging that one has a great superiority over another. On points of beauty, however, where the senses are the judges, each has his own peculiar taste. If one Nightingale has the talent of dwelling agreeably on his notes, another utters his with a peculiar brilliancy, a third lengthens out his strain in a particular manner, and a fourth excels in the silveriness of his voice. All four may excel in their style, and each will find his admirer; and it is very difficult to decide which merits the palm of victory. There are, however, individuals so very superior as to unite all the beauties of power and melody; these are generally birds which, having been hatched with the necessary qualifications, in a district well supplied with Nightingales, appropriate whatever is most striking in the song of each. As the return of the males in spring always precedes that of the females by seven or eight

days, they sing before and after midnight, in order to attract their companions on their journey during the fine night. If their aims succeed, they then keep silence during the night and salute the dawn with their first accents, which are continued through the day. Some persist, in their first season, in singing before and after midnight, whence they have obtained the name of Nocturnal Nightingales. After repeated experiments, for many successive years, I think I am authorized in affirming that the Nocturnal and Diurnal Nightingales form distinct varieties, which propagate regularly; for, if a young bird be taken out of the nest of a night-singer, he will in turn sing at the same hours as his father, not the first year, but certainly in the following; while, on the other hand, the young of a Day Nightingale will never sing at night, even when it is surrounded by Nocturnal Nightingales. I have also remarked that the night-singers prefer mountainous countries, and even mountains themselves; while the other prefer plains, valleys, and the neighbourhood of water. I will also venture to affirm that all the night-singers found in the plains have strayed from the mountains. Thus, in my neighbourhood (Wallerhausen, in Saxony), inclosed in the first chains of the mountains of Thuringia, we only hear night-singers; on the plains of Gotha they only hear the Day Nightingale."

The best time for taking Nightingales is about the middle of April; a trap should be baited with meal-worms, or some living insect, and placed near their favourite haunts, such as a leafy grove, or a stream-watered glen, or a tranquil coppice. When first caught, there is often a difficulty in persuading

them to feed; and William Kidd, the naturalist, recommends in that case the following advice :—" Some fresh raw beef is scraped, and, being divested of all fibrous substance, it is mixed into a soft paste, with cold water and hard boiled egg. This is put into a large bird pan. In the midst of this food is placed a small inverted liqueur glass, with the stem broken off. Under this glass are introduced three or four lively meal-worms, whose oft-repeated endeavours to escape attract the attention of the bird, which, not understanding how they are placed beyond his reach, continues to peck at them until he tastes the food and egg which has been rubbed over the sides of the glass. Finding this palatable, he eats on, and so acquires a taste for artificial food, which he afterwards takes eagerly when offered to him."

The most appropriate food for Nightingales is meal-worms, which may thus be preserved by the young naturalist. Put into a half-gallon jar some wheat-bran, oatmeal, or barley, with a few strips of thick brown paper or old shoe letaher. Throw in half a pint of meal-worms, and allow the mixture to remain for three months, occasionally moistening the cloth which is laid over the jar with a little beer. The worms will by this time have become beetles, laying eggs and producing other worms with astonishing rapidity. This you will regard as your storehouse, and out of its abundance you may allow to every bird about three daily.

During the moulting season the birds must be very carefully tended; supplied with the most nutritious food, and now and then with a spider or two, and a little saffron in

their water. Keep them from draughts, and preserve them from the cold air.

THE BLACKCAP (*Sylvia atricapilla*).

The BLACKCAP is no unworthy rival of the Nightingale, so sweet are the modulations of its strain, and so tender and plaintive is its expression. It visits us about the middle of April, and again departs to warmer climates in September. While our guest, it haunts our prolific orchards and blossomy gardens, building its fragile nest in some leafy shrub or low green tree, and depositing therein four or five reddish-brown eggs, sprinkled with dark spots. In its wild condition it feeds principally upon berries and fruit, occasionally varied with a dish of the green larvæ of the moth, or a dessert of insects. After the elder berry has disappeared, the Blackcap abandons us, and wings his way to a *berrier* and merrier land.

Young Blackcaps may be taken about August, when nine days old, and should, at first, be fed with the paste used for Nightingales, mixed with meal-worms and elder-berries. Cover their cage, twice a day, with a curtain of dried moss; and now and then give them (but sparingly) a mixture of yolk of egg in a liquid state, mixed with bread crumbs and bruised hemp seeds. As the months roll on, provide them with the fruits appropriate to the season, such as apples, pears, figs, grapes, strawberries, raspberries, and cherries. For the general fare of the older birds, use bread and bruised hemp-seed, with, in winter, a liberal supply of elder-berries.

The Blackcap is subject to a species of consumption; and,

when so afflicted, should be dieted upon ants' eggs and meal-worms, and on chalybeate water—that is, water into which a rusty nail has been thrown. In cases of apoplexy, administer a drop or two of olive oil.

THE BLACKBIRD (*Turdus merula*).

This handsome member of the thrush *genus* is, we confess, one of our favourite birds, and we have a peculiar partiality for its full-throated music, as it rises, on a calm spring evening, from the depths of some bright green hedge or leafy coppice. There is a richness and mellowness in its song which, as far as we know, the strain of no other bird possesses.

The Blackbird is a solitary bird, "frequenting woods and thickets, chiefly evergreens, especially where there are perennial springs, which together afford it both shelter and subsistence. They feed on berries, fruits, insects, and worms; but never fly in flocks like thrushes. They pair early, and are among the first who render the groves vocal: the note of the Blackbird, indeed, during the spring and summer, when heard at a distance, is rich and enlivening; but when the bird is confined in a cage, its song is too loud and deafening. They build in bushes or low trees, and lay four or five eggs, of a bluish green, marked irregularly with dusky spots. The young birds are easily tamed, and may be taught to whistle a variety of tunes."

The old birds should be fed in the same manner as the Thrush, and always supplied with an abundance of water. Thus treated, they will live in captivity from twelve to six-

teen years. There are several varieties of the species—gray, variegated, white-headed, and even *white;* the latter are called "Albinos."

THE OX-EYE TIT (*Parus major*).

The OX-EYE TIT (or tit-mouse) is the *Grand Signor*, or *Three-tailed Bashaw* (metaphorically), of the species of tit-mice; the smallest birds known beneath our English skies. He is a very gay and glittering bird, with a coat, like Joseph's, of many colours; bright black, blue, white, and yellow. And being a gay bird is also an idle one, throwing together his nest, rather than building it, of any soft material, and placing it in some convenient hollow, or at times actually dispensing with a nest altogether. The female lays about six eggs, of a bluish white, spotted with reddish brown.

The Ox-eye will eat almost anything—meat, lard, and all kinds of nuts—but requires a plentiful supply of water, and may occasionally be fed with a little hemp-seed.

Tit-catching (we read in the "Boy's Own Magazine") is considered by many a very amusing sport. "The most successful methods are—First, a caged call-bird, placed upon the ground, with sticks having limed twigs attached, planted obliquely over it. If a shrill whistle, made of the hollow wing bone of a goose, be blown near the spot, it will attract all the tits in the neighbourhood. Second, a trap baited with nuts, bacon, or oats, placed in a tree in a garden; the birds will be more readily attracted if the trap rest on a layer of oat straw: winter time is best for this species of

capture. Third, nooses baited with elder and service berries; they must be of horse-hair, or the bird will sever them with his sharp, conical beak, and so escape. Fourth, the water-trap, where captures may be looked for from seven to nine o'clock in the morning, and from four to five o'clock in the afternoon."

The COLE-TIT (*Parus ater*) is not very often met with in England. He is a lively bird, but an indifferent songster. The head, neck, and upper part of the breast are black; the cheeks and nape white. He builds his nest in the holes of decayed or venerable trees, constructing it of moss, leaves, wool, hair, and feathers. The female lays from six to eight eggs, white spotted with red.

The BLUE-TIT (*Parus cœruleus*) is an elegant little bird, about four and a half inches long, with a dusky beak, a blue crown, a blue tail, and back of a light yellowish green. The female is smaller than the male, and her plumage is not so brilliant. They build in the hollows of trees; the nest being made of moss lined with hair, and therein the female deposits seven or eight eggs, of a whitish colour, dappled with spots or flecks of rust.

The Blue-tit is no favourite with our gardeners, from its plucking off the buds of the fruit trees in search of the insects and their larvæ which these contain. But it does not, on this account, deserve the enmity it excites. It only feeds on buds which are already cankered, and on larvæ which otherwise would grow into swarms of insects, and commit no ordinary amount of ravage. It is a bold, brave bird, and will attack birds considerably larger than itself,

and when it kills an opponent (or meets with a bird recently dead), invariably pierces a hole in the skull, and eats the brains.

The LONG-TAILED TIT, (*Parus caudatus,*) has been admirably described by Mr. Gosse: "Our boys," he says, "call this bird the Long-tailed Tomtit, Long Tom, Poke-pudding, and various other names. It seems the most restless of little creatures, and is all day long in a state of progression from tree to tree, from hedge to hedge, jerking through the air with its long tail like a ball of feathers, or threading the branches of a tree, several following each other in a little stream; the leading bird uttering a shrill cry of *twit*, *twit*, *twit*, and away they all scuttle to be first, stop for a second, and then are away again, observing the same order and precipitation the whole day long. The space travelled by these diminutive creatures in the course of their progresses from the first move till the evening roost must be considerable; yet, by their constant alacrity and animation, they appear fully equal to their daily task. We have no bird more remarkable for its family association than this Parus. It is never seen alone, the young ones continuing to accompany each other from the period of their hatching until their pairing in spring. Its food is entirely insects, which it seeks among mosses and lichens, the very smallest being captured by the diminutive bill of this creature.

"Its nest is as singular in construction as the bird itself. Even in years long passed away, when, a nesting boy, I strung my plunder on the benty grass, it was my admira-

tion; and I never see it now without secretly lauding the industry of these tiny architects. It is shaped like a bag, and externally fabricated of moss and different herbaceous lichens, collected chiefly from the sloe and the maple; but the inside contains such a profusion of feathers, that it seems rather filled than lined with them—a perfect feather-bed! I remember finding fourteen or sixteen pea-like eggs within this downy covert, and many more were reported to have been found. The excessive labour of the parent birds in the construction and collection of this mass of materials is exceeded by none that I know of; and the exertions of two little creatures in providing for, and feeding, with all the incumbrances of feathers and tails, fourteen young ones, in such a situation, surpass in diligence and ingenuity the efforts of any other birds, persevering as they are, that I am acquainted with."

There are other varieties of Titmice—the *Black-capped*, the *Pendulous* (so called from its suspended nest), the *Marsh*, the *Crested*, and the *Bearded*—but they are rarely found in England. Tom-tits are called "Bee-Biters," in Hampshire. They tap, it is believed, at the bee-hives, and then, when their angry little inhabitants come out to investigate the cause of the mysterious noise, quietly snap them up. "If birds chuckle as well as chirp, we can fancy the delight of this little mischievous ne'er-do-good at the success of his lark."

THE WOODLARK (*Alauda arborea*).

The Woodlark resembles the Skylark in many particulars,

but differs in this—that it often sings while perched upon a bough or branch, which its more aspiring relative never does. It is also smaller; and the colours of its plumage are not so clearly marked; and it will sing at night, and continues to sing even into the heart of the winter. If kept in a cage near that of a nightingale it will so strive to emulate the latter as to perish through its ambitious exertions. It feeds on seeds, grain, and insects. It builds its nest under a tuft of furze, or high grass, and constructs it of dry grass, lined with finer grass and hair.

The Woodlark is most easily caught in September and October, after the corn-harvests are over, but the fledglings are hatched in May. When taken, the young should be placed in a two-perched cage, and fed upon paste No. 2, oats, hemp and poppy seed, fresh candy, ants' eggs, meal, minced ox-heart, &c.

THE TITLARK (*Anthus pratensis*).

Notwithstanding its name, this graceful little bird (it is generally about five or six inches long) does not belong to the Lark tribe. It frequents marshy grounds, heathy mountains, and breezy wilds, building its nest (of dry grass and stalks of plants, lined with fine grass and horse-hair) on the ground, amongst the brushwood and thick gorse. The eggs are six in number. During the process of incubation, the male bird indulges in a "short but pleasing" song; springing into the air to a height of thirty or forty feet, and as it descends, swelling a louder and fuller strain.

The young should be placed in a two-perched cage, and

dieted upon worms, small caterpillars, ants' eggs, meal, &c. Provide a bathing pan, and supply it liberally with water. Keep the cage well cleaned.

THE OUZEL, OR RING OUZEL (*Turdus Torquatus*).

This bird greatly resembles the Blackbird in its general habits. It is black in colour, with the feathers edged with an ashen gray; the bill is dark and dusky; the eyes hazel, and the legs of a dull brown. Across the upper part of the breast is a crescent-shaped mark of white, not unlike a ring when looked at in front; hence the name, Ring Ouzel. Its voice is feeble and dull, but from the facility with which it is brought up, it is often chosen as a cage-bird. Its diet should be the same as that recommended for the Thrush.

THE YELLOW-HAMMER (*Emberiza citrinella*).

The Yellow-hammer, called in some parts of England the Yellow Beauty, feeds upon seeds, grain, and insects; and builds its nest near the ground, of moss, roots, and hair, closely bound up together. The male is known by the bright yellow colour of his head, cheeks, fore-neck, tail-covert, and belly; the feathers on the top of the back are blackish in the middle, and reddish brown on the sides; its feet are tinged with yellow. The female is smaller than the male; and the yellow of her head, throat, and neck are thickly sprinkled with spots of brown and olive. She lays four or five eggs, of a purplish white, marked with streaks and spots of a deep russet brown, and is assisted by the male in the process of incubation.

THE ROBIN REDBREAST (*Rubecula familiaris*).

"Half afraid, he first
Against the window beats; then brisk alights
On the warm hearth; then, hopping o'er the floor,
Eyes all the smiling family askance,
And pecks, and starts, and wonders where he is:
Till more familiar grown, the table crumbs
Attract his slender feet."

THOMSON.

The Redbreast is emphatically the *home-bird* of England; the favourite of rich and poor, old and young; enjoying by prescription an entire immunity from the sportsman's fowling-piece, and everywhere welcomed as the guest and friend of man. In the spring he withdraws to groves and copses, and busies himself in the construction of his nest, which he fashions out of moss, hair, and dried leaves, and lines with feathers, and conceals in the hollow of an old wall, or among the roots of venerable trees. The female lays from four to eight eggs, of a dull white, spotted with red. During the process of incubation she is carefully guarded by her mate, who drives away all rash intruders, and expresses his parental pride in a continuous peal of song. The fledglings once able to shift for themselves, the Robin once more seeks the haunts of men, and when bleak winter freezes the streams, strips the boughs, and drapes the earth in a vesture of snow, he boldly approaches our houses, and solicits the welcome which is never denied.

The Robin is very quarrelsome and pugnacious with the birds of his own tribe, and is never seen associating with them. Yet the confidence he has in man,—the tradition, perhaps, of a long experience,—is remarkable. "He will

perch," says Wordsworth, "upon the foot of a gardener at work, and alight on the handle of a spade when his hand was half upon it—this I have seen. One of these welcome intruders used frequently to roost upon a nail in the wall, from which a picture had hung, and was ready, as morning came, to pipe his song in the hearing of an invalid, who had long been confined to her room."

The young Robin should be taken from the nest when about ten days' old, and removed to some warm and comfortable receptacle. Feed him several times daily but always very sparingly, with sheep's heart and hard-boiled egg, minced exceedingly fine. As he gets stronger put him into a cage, supplied with a bathing pan, and diet him on the same food as we have prescribed for the Woodlark. Be careful never to over-feed him, and if he falls sick, administer a few spiders, earwigs, or meal-worms occasionally. Put in their water a little saffron, or a slice of liquorice-root.

With reference to the Robin's song, we may subjoin the following observations :—

"Few observers of nature can have passed, unheeded, the sweetness and peculiarity of the song of the Robin, and its various indications with regard to atmospheric changes; the mellow liquid notes of spring and summer, the melancholy, sweet pipings of autumn, and the jerking chirps of winter. In spring, when about to change his winter song for the vernal, he warbles, for a short time, in a strain so unusual, as at first to startle and puzzle even those ears most experienced in the notes of birds. He may be considered as part of the naturalist's barometer. On a summer

evening, though the weather may be in a rainy and unsettled state, he sometimes takes his stand on the topmost twig, or on the 'house top,' singing cheerfully and sweetly. When this is observed, it is an unerring promise of fine days. Sometimes, though the atmosphere is dry and warm, he may be seen melancholy, chirping and brooding in a bush, or low in a hedge: this promises the reverse of his merry lay and exalted station."

SONNET.

O bird of home! when shadows dense and drear
  Infold the wintry earth with close embrace,
  And the dull tears of sorrow on the face
Of nature stand congealed,—a throb of fear
Beats on the sullen wind,—and e'en the skies,
  Though sown with stars, wear but a look forlorn;—
Thy strains without the lattice-pane arise,
  And seem to welcome here a happier morn!

As thus the waning year discerns in thee
  A consolation for its sadder hours,
In our life's winter-night so may it be
  With our sore-wounded hearts;—from brighter bowers
The Bird of Hope, with healing on its wing,
A sense of bliss prospective haply bring!

THE WREN.—(*Troglodytes vulgaris.*)

An active little bird, of the Passerine family, about three and a half inches long, which may constantly be seen darting in and out of the leafy hedges, or in winter protruding his small beak and lively eyes beneath the eaves of an old barn, or from some projection in the house-top, or the snug shelter of a haystack. It sings throughout the winter, and in the spring hies away to the woodlands, where, on the ground or in the low underwood, or beneath the trunk of a tree, it builds its nest. The said nest is an admirable specimen of bird-architecture: its shape is oval, and an aperture is left in one of the sides as an entrance, and being composed of similar materials to those which surround it, you do not detect it very easily. Herein the female lays from ten to eighteen little eggs, of a white colour, sprinkled at the larger end with little spots of red.

"Jenny Wren," as the country children call her, should be taken from the nest as soon as her feathers are tolerably well-grown. Keep her in a good-sized cage, and board up one side, or line it with wood, to keep her warm. For diet, give the same food as for nightingales, but cut very small. A fly, earwig, or spider may be administered as "medicine."

THE REDSTART.—(*Ruticilla phœnicurus.*)

This graceful little member of the Sylviadæ family is rather more than five inches long. His forehead is white; the crown of the head, hind part of the neck, and the back are a dark blue gray; the bill, legs, claws, throat, and cheeks are black; brown, the two middle feathers of the tail; while the belly is white, and the sides and breast are red. The female is distinguished from the male by the inferior lustre of her colours, her white chin, and the ashen gray of her back and the crown of her head.

The Redstart visits us about the middle of April, and stays with us until the beginning of October. Its nest is mainly composed of moss, and lined with feathers and hair, and it feeds upon berries, fruits, flies, spiders, ants' eggs, &c. The young should be taken when the tail feathers begin to grow, and fed upon ants' eggs and bread soaked in water. As they grow stronger, you may diet them as you would the nightingale.

TALKING BIRDS.

THE PARROT.

The Parrot (*Psittacus*) family is both a numerous and a splendid one, which has long been familiarized to man. According to the form of the bill and tail, it is subdivided into several groups, such as the Macaws, Lories, Cockatoos, and Parroquets. Of the *true Parrots* we may note, as the principal characteristics, that their upper mandible is toothed, and longer than it is high ; and the tail is short, or even and rounded at the end. They can boast of their beauty, for their plumage is rich and glowing, but man esteems them rather for their extraordinary docility. Their faculty of imitating the human voice is superior to that of any other bird. The tongue is whole, fleshy, and blunt ; their feet

identify them with the Scansores, or Climbing Birds; their principal food is seeds, berries, and fruits; and they attain to a remarkable longevity.

The Gray Parrot is distinguished by its talkativeness and distinct articulation. Its native habitat is Africa, but it was imported into Europe at a very early period. Its length is about twelve inches, and in size it resembles a small pigeon. Colour, a soft ashen gray, deeper on the upper parts of the body, and melting almost into white beneath; having altogether a peculiarly graceful appearance, from the undulations of hue presented by the edges of the feathers, and the powdery efflorescence which is scattered over all its plumage. The tail shines with a full bright crimson; the temples are tan and white; the legs ashy, and the bill black.

It is a Methuselah among birds, and well-authenticated instances are on record of parrots of this species which lived out the threescore and ten years allotted as the span of human life. It repeats phrases and sentences with singular ease, and has accordingly suggested many anecdotes which, if not true, are—as the Italians say—as good as true (*non vero, e ben trovato*). Here is one:—A parrot belonging to King Henry VIII., who then resided in his palace of Westminster, on the river bank, had caught up many words from hearing the passengers talk as they went down to the ferry or to take a boat. One day, when sporting on its perch, the unfortunate bird fell into the river, but opportunely remembering some of its treasured phrases, cried out amain, "A boat! a boat! twenty pounds for a boat!" A waterman, who chanced to be at hand, made for the spot, rescued the

Parrot, and knowing how it was valued at court, restored it to its royal master. When he applied for a reward, the king said it should be left to the bird to fix what he deemed a suitable amount, which being approved of by the waterman, the bird immediately cried out, "Give the knave a groat!"

The *Brazilian Green Parrot* (*Psittacus Braziliensis*) is rather larger than its gray congener, and derives its name from its grass-green plumage. The feathers are tipped with a purplish brown; the cheeks are deep blue, and the top of the head yellow; all the wing-coverts are of a dark blue; the legs and feet dusky; the tail obscure. It is very common in the forests on the river Amazon—those virgin wildernesses whose depths have never been trodden by human feet. In the same locality is found

The Amazon Parrot (*Psittacus Amazonius*), but, as its name imports, more particularly in the vicinity of the river. Its usual length is about fourteen inches; its plumage a bright green, but the tops or edges of the shoulders, and a conspicuous patch on the middle of the wings, bright red. A band of azure generally reaches from eye to eye, beyond which the feathers of the crown, cheeks, and throat are a pronounced yellow. This bird abounds in Guiana and Surinam, and from its fondness for seed and fruit, is a terrible enemy to the planters.

The only American species of the Parrot is the *Carolina* or *Illinois*, whose range extends from the Gulf of Mexico to the neighbourhood of Lake Michigan. It feeds on the seeds of the cockle-tree, which profusely fringes the low swampy banks of the Ohio and the Mississippi, and in such districts

the traveller comes upon whole flocks of this beautiful bird. They are killed and eaten by the inhabitants, but Wilson, the great American ornithologist, declares their flesh to be of very indifferent flavour. They fly, he says, very much like the wild pigeon, in close compact bodies, and with great rapidity, making a loud and outrageous screaming, not unlike that of the red-headed Woodpecker. Their flight is sometimes in a direct line, but generally circuitous, making a great variety of easy and graceful serpentine meanders, as if for pleasure. They are particularly attached to the large sycamores, in the hollow of the trunks and branches of which they generally roost, thirty or forty, and sometimes more, entering at the same hole. Here they cling close to the sides of the tree, holding fast by the claws, and also by the bills. They appear to be fond of sleep, and often retire to their holes during the day, probably to take their regular siesta. They are extremely sociable with and fond of each other, often scratching each other's heads and necks, and always, at night, nestling as close as possible to each other, preferring at that time a perpendicular position, supported by their bills and claws.

For Parrots, the best food is seeds, nuts, grain, well-boiled Indian corn, and biscuits which, after being soaked in boiling milk, are administered while still warm. It must be given in glass dishes or earthenware pans, and not too much at a time. No meat must ever be allowed. Cage and dishes should be kept scrupulously clean, and the gravel at the bottom of the cage removed daily. In cold weather a capsicum or a chili may be given with advantage, and the

food should be occasionally varied. They are liable to the same diseases as other birds, and when so afflicted the mode of treatment will necessarily correspond.

THE RAVEN.—(*Corvus corax.*)

"No bird in creation," says a well-known naturalist, "exhibits finer symmetry than the Raven. His beautiful proportions, and his glossy plumage, are calculated to strike the eye of every beholder with admiration. He is by far the largest of the pie tribe in Europe; and, according to our notion of things, no bird can be better provided with the means of making his way through the world, for his armour is solid, his spirit unconquerable, and his strength surprising." Yet he has been pursued for centuries by man's hostility, and invariably associated with objects of dread and doom. Superstition has claimed him as her own, and Poetry connected him with sad omens and fatal catastrophes. His voice is the voice of one from a grave; he continually turns his head to look over his shoulder, as if he feared the pursuit of some avenging spirit; his plumage rivals in deep blackness the very sables of death. Wherever he comes, he brings awe and trembling to silly minds, and a mystery seems to hang about him, and a sense of fear. Yet he is a very active, lively, tricksome, and affectionate bird, who does not deserve a tithe of the evil things that have been said about him. He is very voracious, and will make a meal off carrion or a candle. He is a sad thief, and will pounce upon and conceal any bright metallic article; but then he is easily tamed, will learn a variety of words, and becomes

a source of infinite amusement from his trickiness, intelligence, and wonderfully retentive memory. Active, inquisitive, audacious, not a corner but he examines, not a cupboard but he rummages ; he paralyzes the poultry, steals the silver spoons, darts at the dog, and coquettes with the cook.

The Raven is the largest of the European corvines, averaging about two feet two inches in length, with a strong black bill, and an abundance of bluish-black glossy plumage. They build early in the spring, in trees and the cavities of rocks. The female lays five or six eggs at a time, of a pale bluish green, spotted with brown, and sits over them about twenty days, being provided by the male with a supply of food during that time, and even assisted by him in her incubating process.

It is not an easy matter to obtain a nest of "squabs" or young ravens, but supposing you to have been successful in your quest, and that the fledglings are about ten or twelve days old, you feed them at first on bread and milk, meat raw or cooked, worms, cockchafers, &c., and as they grow older, upon almost any edible, from tallow candles to bullock's liver. One wing should be cut at first, to prevent their abandoning their homes, and, of course, you will keep them, not in a cage, but in the corner of a shed, barn, or stable, carefully fenced off.

THE JAY.—(*Garrulus glandarius.*)

The Jay is a very elegant bird, docile and teachable, and a prodigious favourite in most European countries. His average length is thirteen inches ; his general colour, a light

purplish buff. The wings are black, with a large white spot in the middle; the bill and tail black; and the feathers on the forehead white streaked with black, and forming a tuft which he can lower or elevate at pleasure. In his wild state he haunts the woods and coppices, feeding upon acorns, berries, beechmast, insects, and even young birds if they are left in their nests unprotected. He is rather a petulant, irritable sort of fellow, and his voice is harsh and dissonant, but he makes good use of it. If an owl (against whom he appears to have a special aversion) or any other bird of prey be seen in the woods, he utters the most piercing cries, and immediately, from all quarters, issue his companions in great numbers to make common cause against the common enemy. In the spring they assemble in crowds, and seem to be engaged in an important discussion,—probably settling the districts to be apportioned to each, and determining the usual matrimonial alliances.

The Jay's nest is a very slight construction of twigs, sticks, and fibrous matter, wherein the female lays five or six eggs, of an ashen gray, mixed with green and spotted with brown.

"This bird," says the *Journal of a Naturalist*, "is always extremely timid and cautious, when its own interest or safety is solely concerned; but no sooner does its hungry brood clamour for supply, than it loses all this wary character, and becomes a bold and impudent thief. At this period it will visit our gardens, which it rarely approaches at other times, plunder them of every raspberry, cherry, or bean that it can obtain, and will not cease from rapine as long as any

of the brood or the crop remains. We see all the nestlings approach, and, settling near some meditated scene of plunder, quietly await a summons to commence. A parent bird from some tree surveys the ground, then descends upon a cherry, or into the rows, immediately announces a discovery by a low but a particular call, and all the family flock into the banquet, which having finished by repeated visits, the old birds return to the woods, with all their chattering children, and become the same wild cautious creatures they were before."

The young jays should be taken when about a fortnight old, and fed upon meat, curds, and bread. When full grown they are not troubled with a fastidious appetite, but are very partial to nuts and acorns, and require to be plentifully supplied with fresh clean water.

THE STARLING.—(*Sturnus vulgaris.*)

"The Starling," says Mr. Waterton, "shall always have a friend in me. I admire it for its fine shape and lovely plumage; I protect it for its wild and varied song; and I defend it for its innocence. . . . . . There is not a bird in all Great Britain more harmless; still it has to suffer persecution, and is too often doomed to see its numbers thinned by the hand of wantonness or error. The farmer complains that it sucks his pigeons' eggs, and when the gunner and his assembled party wish to try their new percussion cap, the keeper is ordered to close the holes of entrance into the dovecot overnight; and the next morning three or four dozen of starlings are captured to be shot, while the keeper,

that slave of Nimrod, receives thanks, and often a boon, from the surrounding sportsmen, for having freed the dovecot from such a pest. Alas! these poor starlings had merely resorted to it for shelter and protection, and were in no way responsible for the fragments of eggshells which were strewed upon the floor. These fragments were the work of deep, designing knaves, and not of the harmless starling. The rat and the weasel were the real destroyers; but they had done the deed of mischief in the dark, unseen and unsuspected; while the stranger starlings were taken, condemned, and executed, for having been found in a place built for other tenants of a more profitable description."

The Starling is about ten inches long. His whole plumage is dark, but glossed with hues of copper, green, blue, and purple, each feather being marked at the tip with a pale yellow spot. He inhabits almost every climate, building his simple nest in hollow trees, towers, ruins, the eaves of mossy barns, church-roofs, and sea-washed cliffs. His principal food consists of caterpillars, snails, and worms; of grain, seeds, and berries. In the autumn these birds gather in immense flocks, and before retiring to their nocturnal repose, wheel to and fro with all the precision of soldiers on parade, now deploying into squares, now forming up, compact and closely, in a wedge-like phalanx. They separate into pairs, however, as the breeding season arrives, and in pairs remain throughout the summer.

The Starling is easily trained to whistle tunes, or repeat short sentences. He should be taken from the nest when about ten days old, and fed upon bread and milk, with a

few meal worms for variety. Afterwards, he may have meat, bread, vegetables, insects, minced ox-hearts, and a little poppy or hemp-seed. Keep his cage clean, and well supplied with water, into which occasionally put a little saffron.

THE DAW, OR JACKDAW.—(*Corvus monedula.*)

" There is a bird, who by his coat,
And by the hoarseness of his note,
Might be supposed a crow.
A great frequenter of the church,
Where, bishop-like, he finds a perch,
And dormitory, too.

" Above the steeple shines a plate,
That turns and turns, to indicate
From what point blows the weather;
Look up—your brains begin to swim,
'Tis in the clouds—that pleases him,
He chooses it the rather.

" Fond of the speculative height,
Thither he wings his airy flight,
And thence securely sees
The bustle and the raree-show
That occupy mankind below,
Secure and at his ease.

" You think, no doubt, he sits and muses
On future broken bones and bruises,
If he should chance to fall;
No, not a single thought like that
Employs his philosophic pate,
Or troubles it at all.

" He sees that this great roundabout—
The world—with all its motley rout,
Church, army, physic, law,
Its customs and its bus'nesses
Are no concern at all of his,
And says, what says he?—Caw!

"Thrice happy bird! I too have seen
Much of the vanities of men,
And, sick of having seen 'em,
Would cheerfully these limbs resign
For such a pair of wings as thine,
And such a head between 'em."
COWPER.—*From the Latin of Vincent Bourne.*

The Jackdaw, thus honourably described by the poet, is a popular English bird, about thirteen inches long and twenty-eight broad, with black bill and legs, strong hooked claws, white eyes, and plumage of a glossy bluish black. He loves church steeples, ivied ruins, old towers, and decayed trees, and in such solitary and generally elevated positions builds his nest, where the female lays five or six eggs, paler and smaller than those of a crow. They are easily tamed, and may be taught to repeat numerous words and phrases, but they are as mischievous, and as much addicted to stealing, as the raven or the magpie.

Young jackdaws may be fed on the same diet as young ravens. When grown older and stronger, their food may be very comprehensive,—fish, flesh, and fowl, garlic, grains, seeds, insects, worms, and bread. They will follow their masters about with canine fidelity; imitate almost every sound; and perform a variety of amusing frolics.

THE MAGPIE.—(*Pica caudata.*)

The popular opera of "La Gazza Ladra," and the equally popular play of "The Maid and the Magpie," have familiarized our readers (we doubt not) with the thievish propensities of this mischievous and crafty bird. Not the less is he a handsome fellow, with a tail resplendent in

gorgeous colours, and his plumage glittering with green and purple, black and white. He feeds both on animal and vegetable substances; builds his nest, in a very clever manner, of sticks and clay, with a bristling rampart of sharp thorns on every side; and deserves the farmer's gratitude for the assiduity with which he hunts after the slugs, grubs, and worms. The female lays seven or eight eggs at a time, of a pale green, spotted with black.

The best food for the young magpie is bread soaked in milk and water. After a few days, provide him with raw or chopped meat, minced very small. When once fledged, almost any food will suit his appetite, or if he be allowed the run of a garden he will feed himself. In the latter case, his wings should be clipped twice every year. He is easily taught to imitate the human voice.

> "At first he aims at what he hears,
> And, list'ning close with both his ears,
> Just catches at the sound;
> But soon articulates aloud,
> Much to th' amusement of the crowd,
> And stuns the neighbours round."
>
> COWPER.

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